

# HOUSE & GARDEN

A Condé Nast Publication

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*Elizabeth Hoopes*

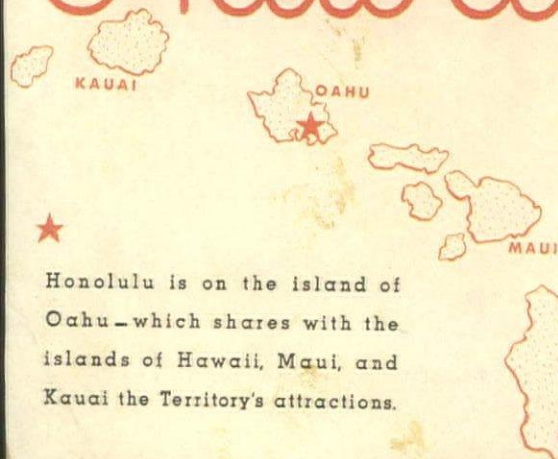
Furniture Number  
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BERT MACK

# Hawaii



Honolulu is on the island of Oahu—which shares with the islands of Hawaii, Maui, and Kauai the Territory's attractions.

★ *Natural color photograph—Maunakea Street, Honolulu—noted for its picturesque lei vendors.*

When you first see Hawaii you feel that the islands are compounded of bright sunshine, fragrant flowers, and a warmth of hospitality.

When you linger you learn that their rich soil brings forth food as abundantly as flowers—

—that the sweetness of their music springs from the splendor of their story—

—and that it is because of their industrial and cultural accomplishments, deep-rooted in the finest American traditions, that these islands have come to mean so much to the world.

It is all this, plus an array of things to do, to see, and to experience, *found only in Hawaii*, that makes this integral part of the United States so appealing to the visitor, so pleasant for a vacation.

It's easy to go to Hawaii. Inexpensive to stay. Fast steamers with moderate fares make the smooth voyage to the islands in less than five days from San Francisco, Los Angeles, or Vancouver, B. C. *And summer in Hawaii is even more popular than winter, because it is so balmy and delightfully cool.*

We should like you to have a copy of "Nearby Hawaii" and "Tourfax" to help you plan your vacation. They are FREE, from any travel agent or HAWAII TOURIST BUREAU, 4 Main St., San Francisco, 1001 Flower St., Los Angeles.

This Bureau, with headquarters in Honolulu, is a non-profit organization maintained by the people of the islands to enable you to obtain complete, accurate information on any subject concerning the islands.



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**a bedroom group presented by Altman . . .**

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five-drawer chest . . . 45.00

vanity table with mirror . . . 46.75

dresser with mirror . . . 51.00

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chair . . . 11.50

night table . . . 14.00

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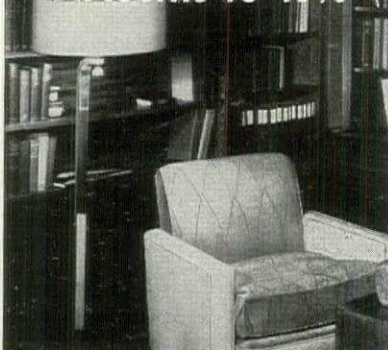
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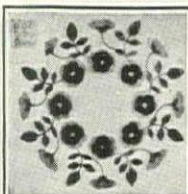
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marked reductions... Complete deco-  
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2-6 P. M.

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LEAD FROG  
6 1/2" w. 4" h.  
\$9.00



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Galloway  
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booklet will be sent on request.

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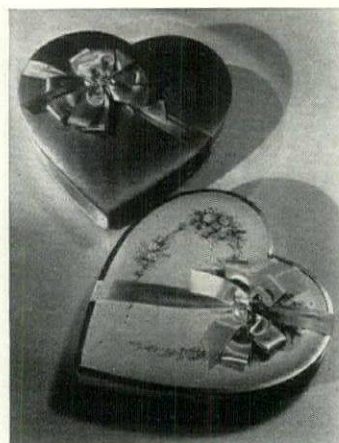
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for garden, penthouse and interi-  
or. Inquiries solicited. (Illus-  
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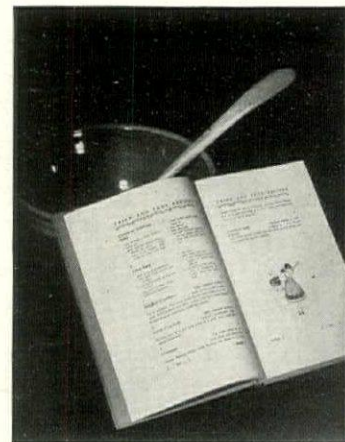
300 pictures, 277 pages, \$5.20  
420 Lexington Ave., New York, N. Y.

## Shopping Around

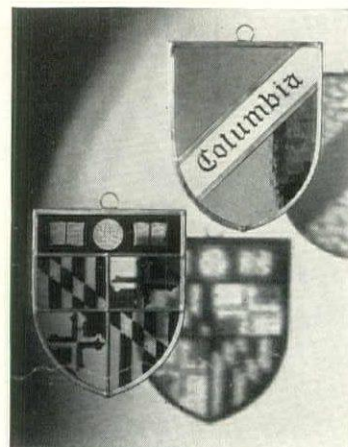


Good old Saint Valentine must be a pretty stout fella to have survived all the enthusiastic attempts by us Moderns to eradicate Romance. But here it is February 14th again and in honor of his birthday people are sending the same billets-doux that lovers always have sent. Enamored, or merely big-hearted, gentlemen might save themselves a deal of responsibility, not to mention lawsuits, if, instead of compromising letters, they sent the objects of their affections some sweet but non-committal token such as candy. The heart-shaped numbers at left suggest affection without being circumstantial and, filled with special one-pound assortments of Whitman chocolates, can't help getting results. Red satin, \$2. Hand-painted white, \$1.50. At your confectioner's

OSTENSIBLY the little volume at right is a cook book—actually it's a kind of housekeeper's "Book of Knowledge." The author, Ruth Graves Wakefield—dietitian and one of the proprietors of a food-famous New England inn—must have had someone like me in mind when she planned it. I never could get the meat and vegetables done at the same time. What the temperatures are at which various foods should be cooked was a mystery and the question of what quantity of food would serve a given number of people without waste or want had me completely baffled. This book knows all the answers, besides giving you hints on how to whip thin cream, how to remove paint stains and what to do when the cereal or your finger burns. All the dishes for which recipes are given are very simple to prepare and awfully good to eat. \$1.60. Toll House, Whitman, Mass.



MANY's the campus window that'll be more colorful from now on, emblazoned with shields like those at the left. These are a modern version of stained glass—inexpensive enough to fit the most overburdened undergraduate budget, and handsome enough to add style to any loyal son's—or daughter's—quarters. There are two designs to choose from—a simple arrangement of the college colors inscribed with the name of the Alma Mater, at \$1.75 each; or the college crest, a very good-looking job, at \$2 apiece. A small chain and hook is supplied with each to simplify hanging and protect the window pane from too strenuous carpentering. Shields for all leading collegiate institutions—male and female—are available in both designs. Lewis & Conger, 6th Avenue at 45th Street, New York



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### • PLANS •



Before building, call and examine my books of plans and exteriors.

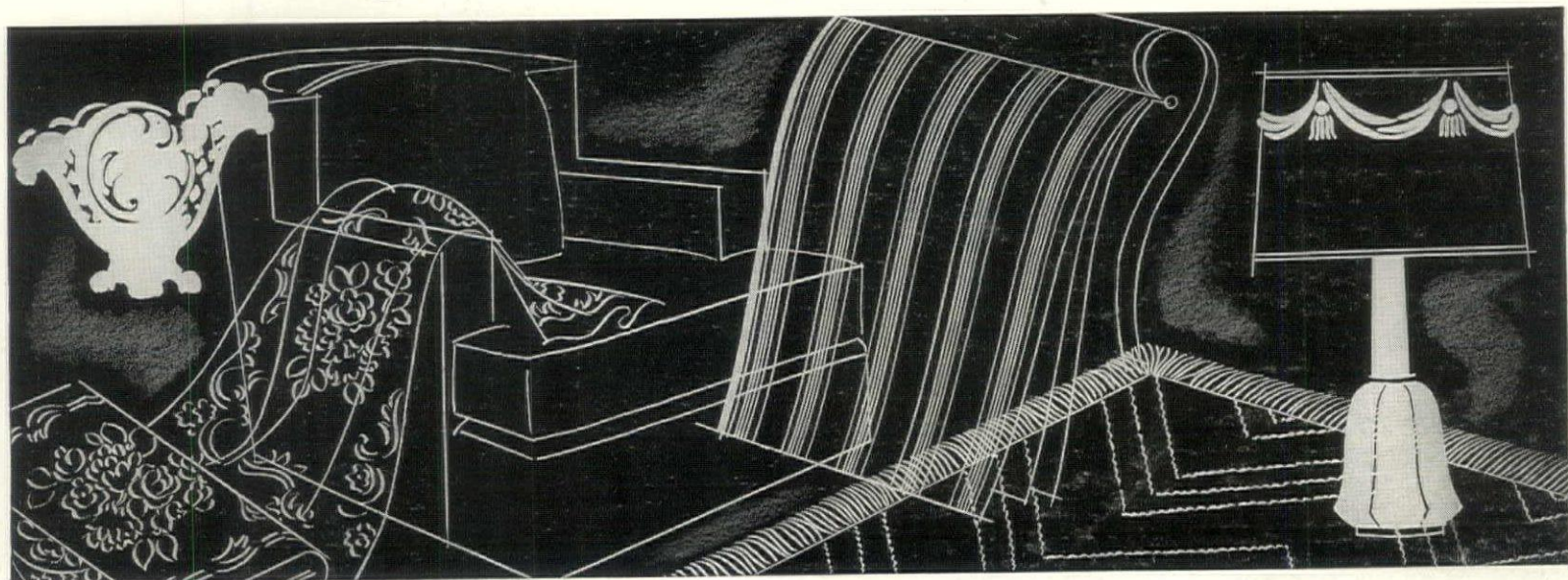
Books { "Six Houses, Dutch & Cape Cod" \$1.00  
"Six Early American Houses" \$1.00  
"Colonial Houses" \$5.00  
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Five to thirty rooms, New England, Georgian, Tudor, French styles.

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# BLUE-PRINT *for a* THRIFTY *Springtime*



Deep in your mind you know you'll be doing things to the house "some-time in the spring" . . .

Well—springtime—so far as your house, your taste, and your budget are concerned, is at Macy's NOW.

*Are you decorating?* The time for a plan, on paper, with estimates and samples, is not in April—but NOW. Macy's Decorating Staff is ready to make that plan with you. The Staff will help you pick new things in Macy's February sales to fit that plan—things that will save you amazing dollars later. The Staff has not yet seen a task too small to tackle with intelligent enthusiasm. Nor too large.

*Are you "expense conscious"?* Most people today are—including ourselves.

That's why, for instance, we've done a three-room apartment for a total of \$299.00. That's why, in the 14 brilliant new rooms we're unveiling this month on the Ninth Floor, we've hit (we believe) new highs in Taste, new lows in total cost. Those rooms are ready NOW.

*Are you a "Die-Hard"?* If you're like most, a diluted income hasn't been able to starve your taste for unusual collector's things—exceptional bits of ancient foreign furniture, intelligent reproductions, odd "remarks" in china, silver, bibelots. The Corner Shop at Macy's was never more tantalizing. The time to explore The Corner Shop for spring is not in April, when the early birds have come and gone—but NOW.

*How's your Modern?* You've felt it coming on for years: you've solemnly resolved that "next spring the living-room shall be modern." Next spring is *here*—and Macy's modern collection is so sane, so fresh, so livable, that you can swiftly possess your modern scheme. It only wants a little shrewd planning—NOW, for instance.

*The back of an envelope*—will serve you for all the notes you need bring to Macy's. Check your floors—rugs, carpets, linoleums. Check bathrooms. Check little kitchen matters. Check big kitchen matters. There will be those slip-covers again . . . curtains . . . blinds . . . and so on. (The address is R. H. Macy & Co., Inc., 34th Street and Broadway, N. Y. C.)

Throughout the store, excitement is brewing in special February events which help you to save as you plan. The MIDWINTER FURNITURE SALE is already on. A Housewares Sale is imminent in the Basement. There are a lot of pretty thrilling "specials" on Rugs and Curtains and Draperies and Lamps—and a sale of China and Glass is just around the corner. In short—springtime is at

# MACY'S NOW



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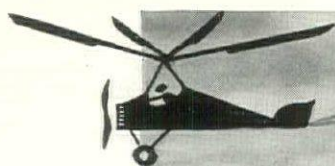
In a way this modern American bed is typical of all things offered you on your own American ships...extra comfort, extra

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**Soreno Hotel.** On Tampa Bay. Modern, fireproof, 310 rooms, each with bath. Service and cuisine of highest order. Every sport attraction. Booklet.

**Vinoy Park Hotel.** On glorious Tampa Bay. Sunbathing. Every recreational feature. Booklet. Clement Kennedy, Managing Director.

### Sebring—On the Ridge

**Kenilworth Lodge.** With own championship golf course, 6406 yards, at the door. Pure soft water. Steam heat, sprinkler system, elevator, etc. Booklet.

### Winter Park

**Seminole Hotel.** Offers the discriminating a winter home of true quality and comfort at attractive prices. Superb location. Splendid golf. Booklet.

## AUGUSTA

Lovely flowers this time of year that make Augusta, Georgia, just claimant to the title of the "Garden City" supply a fitting background for the social and sporting events during February. Most anticipated of these is the Valentine Ball of the Junior League, February 14 of course, at the Forest Hills Hotel. For years this formal dance has been a highlight of the social season. Then along comes Washington's Birthday with a dance at the Bon Air-Vanderbilt.

Augusta is noted for its golf and February has two interesting tournaments listed—the Augusta Senior's Championship on the Forest Hills course, February 18 to 22 and the Washington's Birthday Flag Tournament at the Augusta Country Club. Advance note: Bobby Jones comes out of retirement on April 4, his one competitive appearance, in the Augusta National Invitation Tournament. That's worth remembering.

## POCONO WINTER SPORTS

The Poconos have long been known to be perfectly grand for a winter sports vacation. Fortunately their proximity to the Metropolitan centers of the East is a constant invitation to get away, at short notice, either for a life of recreation or relaxation. And the February winter sports calendar is a lively one. On the first two days of the month is the annual Monroe County Sled Dog Championship Race—a forty mile trek with at least eight teams entered. Then on both Lincoln's and Washington's Birthdays Pocono Manor will have Winter Sports Carnivals. And probably the most interesting event will be the Pocono Mountain Dog Derby on February 13, 14 and 15. The first day's race will be run

over the Pocono Manor course of 15 miles; the second and third races move to the courses at Buck Hill Falls and Skytop Lodge, both 15 miles long. The best time for the races determines the winner.

## LA FIESTA

Hundreds of top range-hands from Canada to Mexico will soon be converging on Tucson, Arizona, to contest for thousands of glittering dollars in cash prizes at the Mid-Winter Rodeo—officially called "La Fiesta de los Vaqueros". As many Indians from Arizona and Mexico will be on hand, too, to take part in such a parade as is seen nowhere else—mile after colorful mile. "The Old Pueblo", a city of 45,000 up-to-date moderns, goes violently western for the occasion, with citizens and visitors in chaps, cowboy boots and ten-gallon hats. Headquarters for all this revelry in the sun are maintained at the Pioneer Hotel where, in addition to a number of other hotels, lodges and ranches, accommodations for Fiesta guests are given special attention. February 21 through 24 are the dates to mark down on your calendar in good bright red chalk.

## MIAMI AGAIN

February's proverbial brevity as to calendar will have no effect on the Florida Year-Round Clubs' program other than to crowd as many events as possible in the shortest possible space. The lead-off sports event will be the Miami Biltmore Women's Amateur Golf Tournament February 4 to 8, which will be followed by the Florida State Kiddies Golf Championship February 16. February 21 will see first play in the Miami Biltmore Women's Tennis Championship with finals scheduled three days later.

## NEW YORK

### Albany

**De Witt Clinton.** A Knott hotel. New, well appointed. Faces Capitol Park. Splendid meals; attentive service. Come, we'll make you happy.

### New York City

**A.W.A. Clubhouse.** 353 W. 57th St. 27-story women's clubhouse. Smart lounges, library, pool, gyms, restaurants. Open to Non-Members. Booklet V915.

**Hotel Barclay.** 111 E. 48th St. Delightful Colonial atmosphere. Near the smart shops, theatres, uptown business district, and Grand Central Station.

**Hotel Parkside.** 20th St. and Irving Place. In convenient Gramercy Park. Solariums, roof terraces, excellent restaurant. \$2 per day—\$10 per week.

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### Summerville

**The Carolina Inn.** Luxurious rest or recreation among the pines and flowers. Golf, 18 holes, grass greens, riding, quail shooting. Moore & Sons.

## BERMUDA

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**Princess Hotel.** Directly on Hamilton Harbour. Socially discriminating clientele. All recreational features. Symphony and Dance Orchestra. Booklet.

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## ITALY

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Send for booklet "Lands of Sunlit Nights". Swedish Travel Information Bureau, Inc. Dept. TD, 551 Fifth Avenue, New York.

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## NEW JERSEY

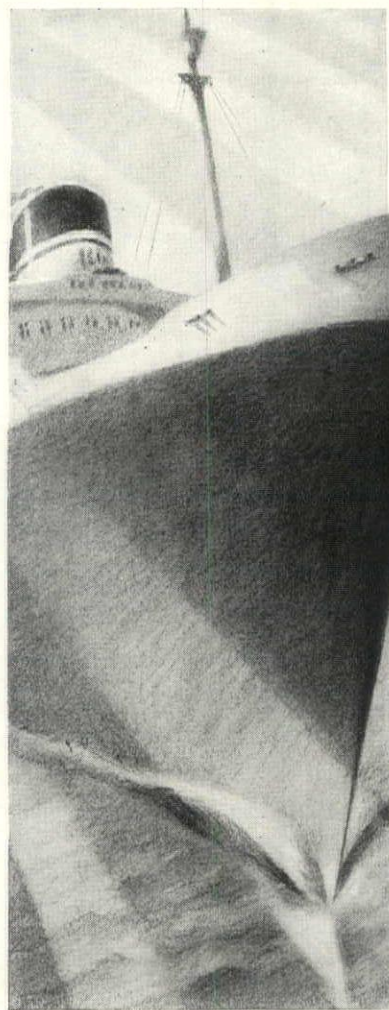
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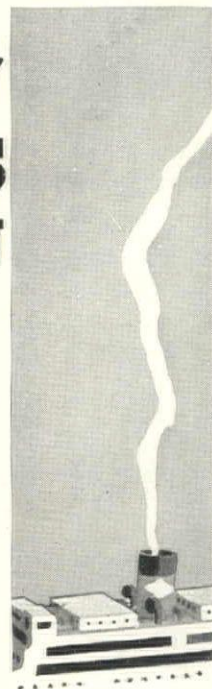
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### Bathrooms and Kitchens



**49. MONEL METAL SINKS AND RANGES.** Literature describes sinks, ranges and household equipment made of Monel Metal. THE INTERNATIONAL NICKEL CO., INC., 73 WALL STREET, NEW YORK CITY.

**50. "BATHROOMS AND KITCHENS OF DISTINCTION."** Several attractive color pictures in this brochure show bathrooms and kitchens that have been walled in Carrara structural glass. PITTSBURGH PLATE GLASS CO., 2281 GRANT BLDG., PITTSBURGH, PA.

### Heating & Insulation

**51. G. E. OIL FURNACE.** Literature on the G. E. Oil Furnace is offered free of charge. GENERAL ELECTRIC CO., AIR CONDITIONING DEPT., H G, 570 LEXINGTON AVENUE, NEW YORK CITY.

**52. "CLEAR AND COLDER—FAIR AND WARMER."** Describing J-M Rock Wool Insulation which is blown into the hollow walls of your home without inconvenience or dirt. JOHNS-MANVILLE, H. G., 22 E. 40TH ST., NEW YORK CITY.

**53. "YOU NEED CELOTEX."** A very interesting story of the advantages of Celotex insulation. Photographs show its use in remodeling. THE CELOTEX CO., 919 NORTH MICHIGAN AVE., CHICAGO, ILL.

### Flooring & Roofing

**54. "PATTERNED FLOORS OF WOOD."** A leaflet describes Bruce Nail Black flooring which is obtainable in various designs and combinations of woods. E. L. BRUCE CO., MEMPHIS, TENN.

**55. TIMBERTEX SHINGLES.** A colorful folder describing a rot-proof, fire-proof, time-defying tapered Asbestos-Cement Shingle, textured like weathered cypress. THE RUBEROID CO., 500 FIFTH AVE., N. Y. C.

### Paint

**56. "HOW TO PAINT CONCRETE FLOORS."** Describing Medusa Portland Cement Paint. How it prevents deterioration by keeping moisture from seeping through the building material. MEDUSA PORTLAND CEMENT CO., 1000 MIDLAND BLDG., CLEVELAND, OHIO.

### Fireplaces

**57. "BONDED FIREPLACE."** Describes the method by which the Bennett fireplace circulates warm air and prevents drafts. BENNETT FIREPLACE CORPORATION, NORWICH, NEW YORK.

### Portable Houses and Log Cabins

**58. HODGSON HOUSES.** An illustrated catalog of houses and their floor plans. This concern also makes greenhouses and garden furniture. E. F. HODGSON CO., 1108 COMMONWEALTH AVE., BOSTON, MASS.

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## GARDENING

### Seeds, Bulbs & Nursery Stock



**59. "BURPEE'S GARDEN BOOK."** A garden guide containing hundreds of illustrations. Describes flowers and vegetables. W. ATLEE BURPEE CO., 178 BURPEE BLDG., PHILADELPHIA, PA.

**60. "DREER'S GARDEN BOOK, 1935."** This is a complete gardening guide containing 200 pages of helpful information. Profusely illustrated. HENRY A. DREER, 166 DREER BLDG., PHILADELPHIA, PA.

**61. RICHARD DIENER.** A catalog of Gladiolus, Petunia, Dahlias, Delphiniums and other novelties, free on request. RICHARD DIENER, OXNARD, CALIF.

**62. "THE GLADIOLUS FANCIER'S GUIDE-BOOK FOR 1935."** Copyrighted, up-to-the-minute information on the culture, flower-arrangement, bulb diseases, etc., of the Gladiolus. H. O. EVANS, BEDFORD, OHIO.

**63. "EVERYTHING FOR THE GARDEN."** The new Henderson catalog contains 32 color illustrations and hundreds of others in black and white. There are special collections of flower and vegetable seeds. PETER HENDERSON & CO., 35 CORTLANDT STREET, NEW YORK CITY.

**64. "BOOK FOR GARDEN LOVERS."** The 1935 annual of this firm is profusely illustrated. Several of the latest flower novelties are shown, together with old favorites. Price 35 cents. MAX SCHLING SEEDSMEN, INC., MADISON AVE. AT 59TH ST., NEW YORK CITY.

**65. "SUTTON'S AMATEUR'S GUIDE IN HORTICULTURE."** Many varieties of seeds are listed in this 200 page book which contains valuable horticultural advice. Thirty-five cents a copy. SUTTON & SONS, LTD., BOX 23, READING, ENG.

**66. TOTTY'S.** A copy of Totty's 1935 catalog will be reserved on request. It will be available shortly. CHARLES H. TOTTY, BOX 6, MADISON, N. J.

**67. WAYSIDE GARDENS.** The Hardy Plant catalog from Wayside shows several new things for 1935. This is sent free of charge. WAYSIDE GARDENS, 30 MENTOR AVE., MENTOR, O.



## HOUSE FURNISHINGS

### Bedding

**68. "YOUR BLANKETS, THEIR SELECTION AND CARE."** This booklet describes the method of testing the quality of blankets, their care and washing. KENWOOD MILLS, EMPIRE STATE BLDG., NEW YORK CITY.

**69. "INTERESTING CASES FROM THE MATTRESS CLINIC."** An illustrated booklet on the finer points of choosing mattresses, pillows and other sleeping equipment. From the World's only Sleep Shop. LEWIS & CONGER, 6TH AVENUE, NEW YORK CITY.

**70. "A LITTLE GUIDE TO BEDROOM DECORATION."** Illustrations in color show rooms in various period styles with appropriate covers on the beds. LOUISVILLE BEDDING CO., INC., LOUISVILLE, KY.

**71. "NORTH STAR HISTORY."** An interesting story of good blanket making and instructions on laundering. NORTH STAR WOOLEN MILL CO., MINNEAPOLIS, MINN.

**72. "THE INSIDE STORY."** The important features of the Perfect Sleeper Mattress are outlined and illustrated in this booklet. SLEEPER PRODUCTS, INC., SPACE 1430 AMERICAN FURNITURE MART, CHICAGO, ILL.

### Floor & Wall Coverings

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**74. "FLOOR BEAUTY FOR NEW HOMES AND OLD."** The story of Armstrong's linoleum is told in a beautifully illustrated catalog. This floor covering is stain-proof and soil-proof. Ten cents. ARMSTRONG CORK CO., FLOOR DIV., 969 MULBERRY STREET, LANCASTER, PA.

**75. "USEFUL FACTS ABOUT THE CARE OF RUGS AND CARPETS."** How Ozite rug cushions will make your rugs last longer. Information on cleaning rugs. CLINTON CARPET CO., MERCHANDISE MART, CHICAGO, ILL.

**76. "THE STORY OF RUGS AND RUG WEAVING."** Interesting facts about rugs including information on what goes into a rug, weaves and weaving, the care of rugs, etc. MOHAWK CARPET MILLS, 295 FIFTH AVE., NEW YORK CITY.

**77. "BRIDE'S BOOK ON FLOOR COVERINGS."** This booklet contains helpful information on choosing rugs and carpets, a comparison of weaves, the color question and rug and carpet care. ALEXANDER SMITH, HG., 577 FIFTH AVE., N. Y. C.

**78. "MAYFLOWER WORLD'S FAIR WALL PAPERS."** This book shows the new Mayflower patterns and color photographs of model rooms. MAYFLOWER WALL PAPERS, DEPT. HG., ROGERS PARK STA., CHICAGO, ILL.

### China, Glassware & Silver

**79. "CORRECT WINE AND TABLE SERVICE."** A book describing and illustrating the proper way to serve wines at the table. FOSTORIA GLASS CO., MOUNDVILLE, W. VA.

**80. "CORRECT TABLE SETTING."** Illustrations show the proper arrangement of silver for various table settings. 10c. INTERNATIONAL SILVER CO., WALLINGFORD, CONN.

**81. WEDGWOOD CHINA.** An illustrated booklet on Wedgwood China, Jasper, Basalt and Queen's Ware. JOSIAH WEDGWOOD & SONS, 160 FIFTH AVE., NEW YORK CITY.

**82. "THE HISTORY OF THE SPOON, KNIFE AND FORK."** This interesting booklet is sent out free of charge on request. REED & BARTON CORP., TAUNTON, MASS.

### Upholstery & Window Treatments

**83. "BOOK OF BLINDS."** The booklet shows over twenty photographs of Columbia Venetian Blinds. THE COLUMBIA MILLS, INC., 225 FIFTH AVE., NEW YORK CITY.

**84. "RA-TOX VENETIAN BLINDS."** Folder lists ten benefits to be gained by using Ra-Tox blinds. Custom built and obtainable in any color combinations. HOUGH SHADE CORP., JANESVILLE, WISC.

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**86. PELLA VENETIAN BLINDS.** In requesting descriptive literature on these blinds indicate whether you are a home owner, architect, builder or decorator. ROLSCREEN CO., 7104 MAIN STREET, PELLA, IOWA.



## MISCELLANEOUS

### Beverages

**87. "WINES—HOW, WHEN AND WHAT TO SERVE."** The time to serve wines, types of glasses, and assortments to keep on hand are a few of the subjects discussed in this book. 25c. SCHENLEY IMPORT CORP., 20 WEST 40TH STREET, NEW YORK CITY.

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**88. "COMPLEXIONS IN THE MAYFAIR MANNER."** Describes Yardley's Toiletries for bath, skin care and make-up. YARDLEY & CO., LTD., 620 FIFTH AVE., NEW YORK CITY.

**89. "THE SMART POINT OF VIEW."** An attractively illustrated booklet which outlines Margery Wilson's course in charm and the Charm-Test. MARGERY WILSON, 22-B, 1148 FIFTH AVENUE, NEW YORK CITY.

### For Informal Entertainment

**90. "HOW TO SERVE BUFFET SUPPERS."** A twenty-four page booklet written by Emily Post suggesting menus and table arrangements. Price ten cents. CHASE BRASS & COPPER CO., INC., WATERBURY, CONN.

**91. "TOAST AND THINGS."** Illustrates the new Toastmaster Breakfast Tray and the new Hospitality Tray, and mentions appetizing foods to fill them. WATERS GENTER CO., MINNEAPOLIS, MINN.

**92. "TIPPLE TUMBLER."** A folder illustrates this modern cocktail shaker which comes in either Sparkling Chromium or Satin-Ray Aluminum, trimmed in Bakelite. WEST BEND ALUMINUM CO., WEST BEND, WISCONSIN.

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**93. "SUNSHINE, HERE WE COME."** Brief descriptions of southern cruises during February, March and April. There are cruises to Bermuda, Nassau, West Indies and South America. The SS Aquitania runs two cruises to Egypt and the Mediterranean. ADDRESS HOUSE & GARDEN'S READER SERVICE BUREAU, GREENWICH, CONN.

**94. MEDITERRANEAN AND WEST INDIES CRUISE LITERATURE.** The Conte di Savoia and the Rex will make cruises to the Mediterranean and Holy Land, in February. The Saturnia will make a Lincoln's Birthday cruise to the West Indies, February 9th and a Mediterranean cruise on March 27th. ITALIAN LINE, 1 STATE ST., N. Y. C.

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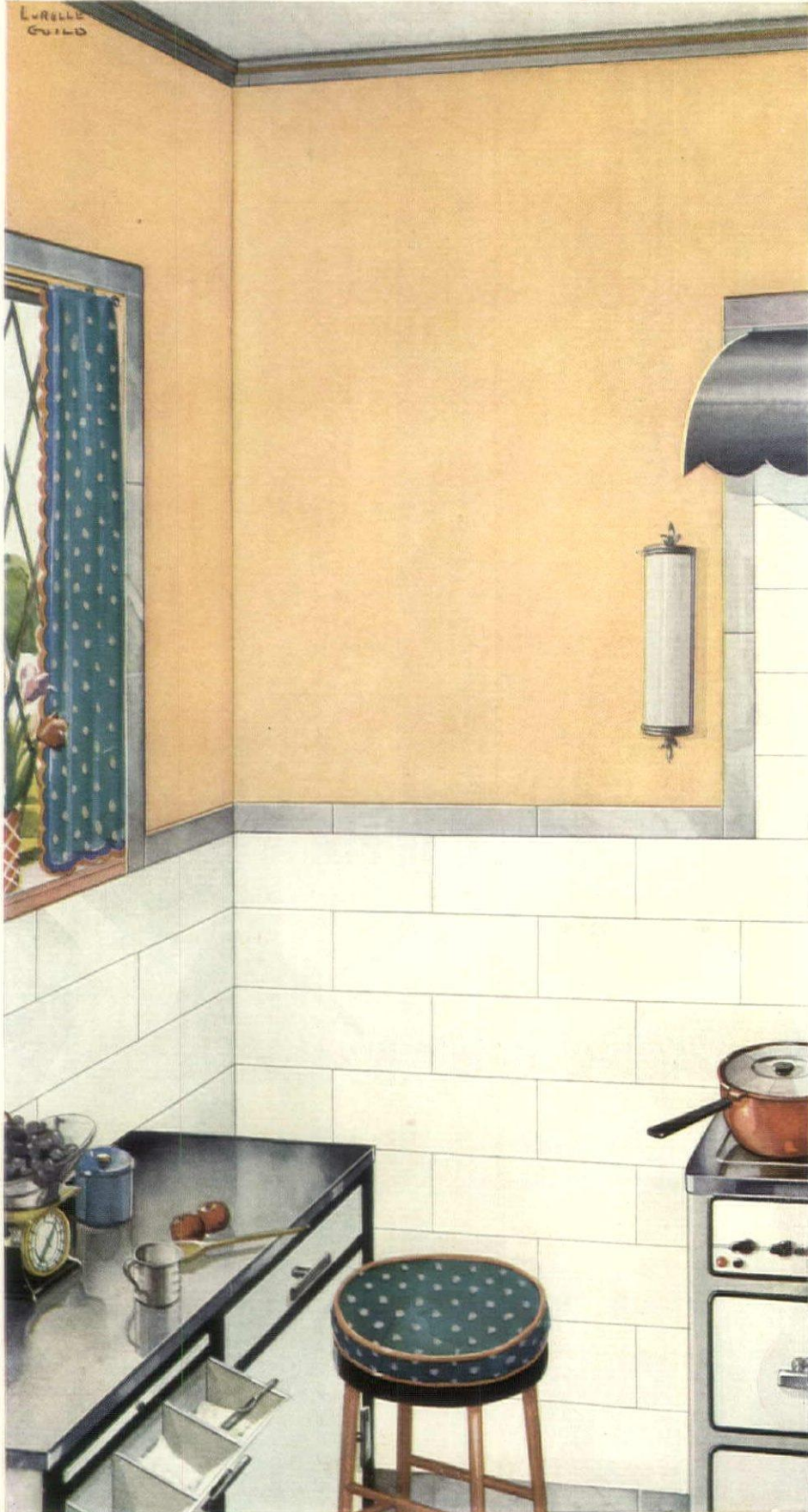
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**\*BRITANNIC CRUISES:** 18-day West Indies Cruises from New York Feb. 1, 26, Mar. 19, \$210 up. Washington's Birthday Bermuda Cruise, from New York Feb. 21, \$45 up.

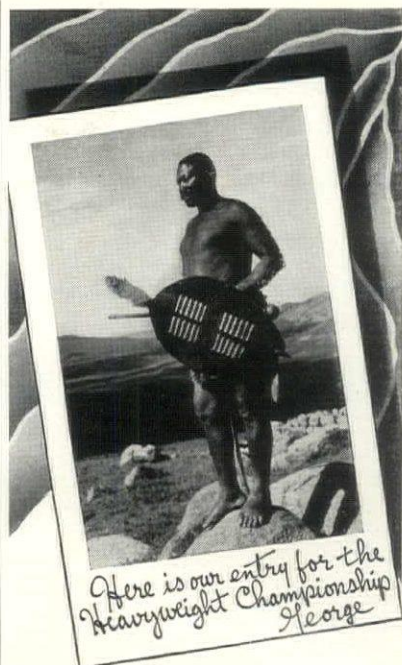
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EDWIN LEVICK

THE winner of the Open All Age Stake at Fisher's Island was Fleet of Falcon Hill, here photographing retrieving to his owner, Henry L. Ferguson

**The English Springer**

If I were asked to name the most useful gun-dog, I would unhesitatingly say the English Springer Spaniel. Discussing this breed with men and women who have used every breed of gun-dog—and they are many—I find that they take their hats off to the English Springer. They say that they know of no other breed that can so thoroughly fill the place of an all-round sportsman's friend and helper. Probably some other breeds can do an individual task as well, and perhaps better, but as an all-rounder, a well-trained Springer Spaniel is hard to beat.

Mr. Freeman Lloyd, in his well-known book, *All Spaniels* writes: "Ten years ago (1920) I was in Toronto, Canada, as a judge of dogs at the annual exhibition. After the show, Dr. A. J. Campbell of that city, knowing I was fond of old sporting paintings and prints, secured me an invitation from the late Harry Johnston, a prominent merchant, with a delightful residence at Rosedale. . . . Crossing the lawn, some good liver-and-white Pointers came bounding out to meet us. Then a brace of well-bred Irish Setters, backed up by a lovely brace of white-and-liver English Springer Spaniel puppies, the sight of which stirred some hidden sentiment in my heart. . . . It was there

that I resolved to bring to the notice of American sportsmen the value of the Springer Spaniel as a gun-dog."

Just how well Mr. Lloyd carried out his resolution is attested by the fact that at the tenth annual four-day field trial meeting of the English Springer Spaniel Field Trial Association held at Fisher's Island, New York, on October 24-27th 1933, Mr. Lloyd was presented with a loving cup in recognition of his popularization of the Springer Spaniel in America.

Of all the different kinds of gun-dogs the Spaniel is the oldest. While the origin and history of many of the recognized breeds are obscure, records in abundance, both in writings and paintings, indicate that the pure strains of English Springers have been maintained through the centuries. Spaniels have been employed ever since "shooting flying" came into fashion. Francis Barlow, father of English sporting art, in one of his first prints, published in 1686, shows sportsmen on horseback shooting pheasants on the wing. The dogs used for hunting, or "pushing up" the game were Springer Spaniels of the same build and characteristics as the Springers of the present day.

Further, that the Springer's an-

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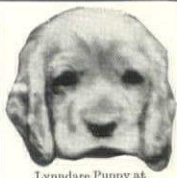
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MRS. PHILIP DATER at the Fisher's Island English Springer Spaniel field trials, with Morewood Rush. This is the dog that won the Members Stake

## The English Springer

cestors were well distributed all over Europe may be proved from medieval tapestries and paintings by old masters in Italy, Holland, France, Germany and England. It would seem that the Spaniel has been the friend of the hunter of game birds for hundreds of years. The Spaniels of today have lost little of the type of the Spaniel of long ago.

Probably no breed of dog has risen in public appreciation in this country in so short time as has this wonderfully interesting and useful Springer. The first one registered as such in the 1910 American Kennel Club Stud Book was Denne Lucy (14264). She was bred by F. Winton Smith of the internationally known Beechwood Kennels, England. Lucy was by Beechgrove Donaldson out of Beechgrove Clara, and was whelped January 30, 1908. The honor of importing the first A. K. C. registered Springer belongs to Mr.

Hobart Ames, North Easton, Massachusetts. Among those who were actively interested in the early history of the Springer in this country and who participated in the early days of Springer Spaniel field trials was the late Mr. A. A. Busch of St. Louis, Missouri.

The first Spaniel field trials held in North America took place near Winnipeg, Canada, in September, 1922. The first class of Springer Spaniels was exhibited in this country at the Englewood, New Jersey, show in October, 1922. Seven dogs were shown, and one of the exhibitors was Mr. Lloyd. Incidentally, Mr. Lloyd was the judge at what was considered the record show of Springers at the English Springer Spaniel Club of Michigan Show held in Detroit on November 4th, 1934, at which one hundred and three Springers were shown.

Interest in the breed spread  
(Continued on page 12)



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ANOTHER of the competing dogs at Fisher's Island  
was Berkeley Jess, here shown with her owner,  
Miss Jean Ellis. Jess won the Non-winners Stake

## The English Springer

(CONTINUED FROM PAGE 11)

rapidly with the result that in 1924 the English Springer Spaniel Association of America held its first trial on Fisher's Island, New York. This island is noted for the ideal conditions under which Spaniel trials may be conducted, and it is here that the real Springer Spaniel can show his best work, and does. The cover on the island is strictly of the real Spaniel country description. It is a decisive test of the English Springer Spaniel's perseverance, endurance and courage. The Fisher's Island trials were started and are now carried on by a body of Springer Spaniel-loving men and women. It is to them that we owe so much for the development of the Springer in America. Each year new converts come to these trials which are open to the public. It was at the trials held at Fisher's Island in October, 1934, that the photographs that illustrate this article were taken. It was here that this writer first saw and will long remember his very favorable impression of the Springer's work in

the field and in the water, and, as an owner of one, I can attest to its fine qualities as a house dog. It is pleasant to recall the work of these dogs who showed boundless energy, afraid of no cover that confronted them, standing to their game, answering every signal, and showing superb nose work on all game, dead or wounded.

At Fisher's Island trials water tests as well as land work were carried on. While it can hardly be said that the average Springer is as strong and as capable in the water as the Chesapeake Bay or Labrador, still the fifty-pound Spaniel can be as useful since he has no fear or hesitancy of cold or exceedingly rough weather. As a dog for the duck hunter, Spaniels of a size smaller than that of the large Retrievers are considered desirable, where space is limited. We must not forget that the outstanding characteristic of the Springer is to take things as he finds them, and then do his best.

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## The English Springer

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Springers are splendid watch dogs and show great intelligence and discernment in recognizing friend and foe, making them natural companions and guards for children.

The chief characteristics of the English Springer Spaniel are: The skull should be of medium length, fairly broad and slightly rounded—with medium stop and well chiseled eye sockets. The jaw should be of medium length, straight, square and deep muzzled; not in any way snipy; with good deep lips and well developed nostrils. The eyes should be dark in color, and well set in, and should be neither round nor prominent. Moderately long, set on in line with the eye and hanging close to the cheek, the ears should be well covered with fine feather, which

should not be curly. The neck should be moderately long and muscular, and free from throatiness, and the shoulders should be long and sloping, and well set back. The forelegs should be of good length, with ample, straight, clean, flat bone and nicely feathered, and the elbows should be set close to the body. The chest should be deep and well developed, with plenty of heart room but not too round and wide. The back should be of medium length, with long well sprung ribs and strong, muscular loins, straight or slightly arched and well coupled up. The hindquarters should be strong and muscular, wide and fully developed, with stifles moderately bent, and not twisted in or out, whereas the feet should be round, and not too small, with strong, thick, close pads. The stern should be set on low and never carried over the level of the back; nicely feathered and of lively motion. Sufficiently dense to withstand the weather, and glossy and refined in texture, the coat should be flat or slightly waved.

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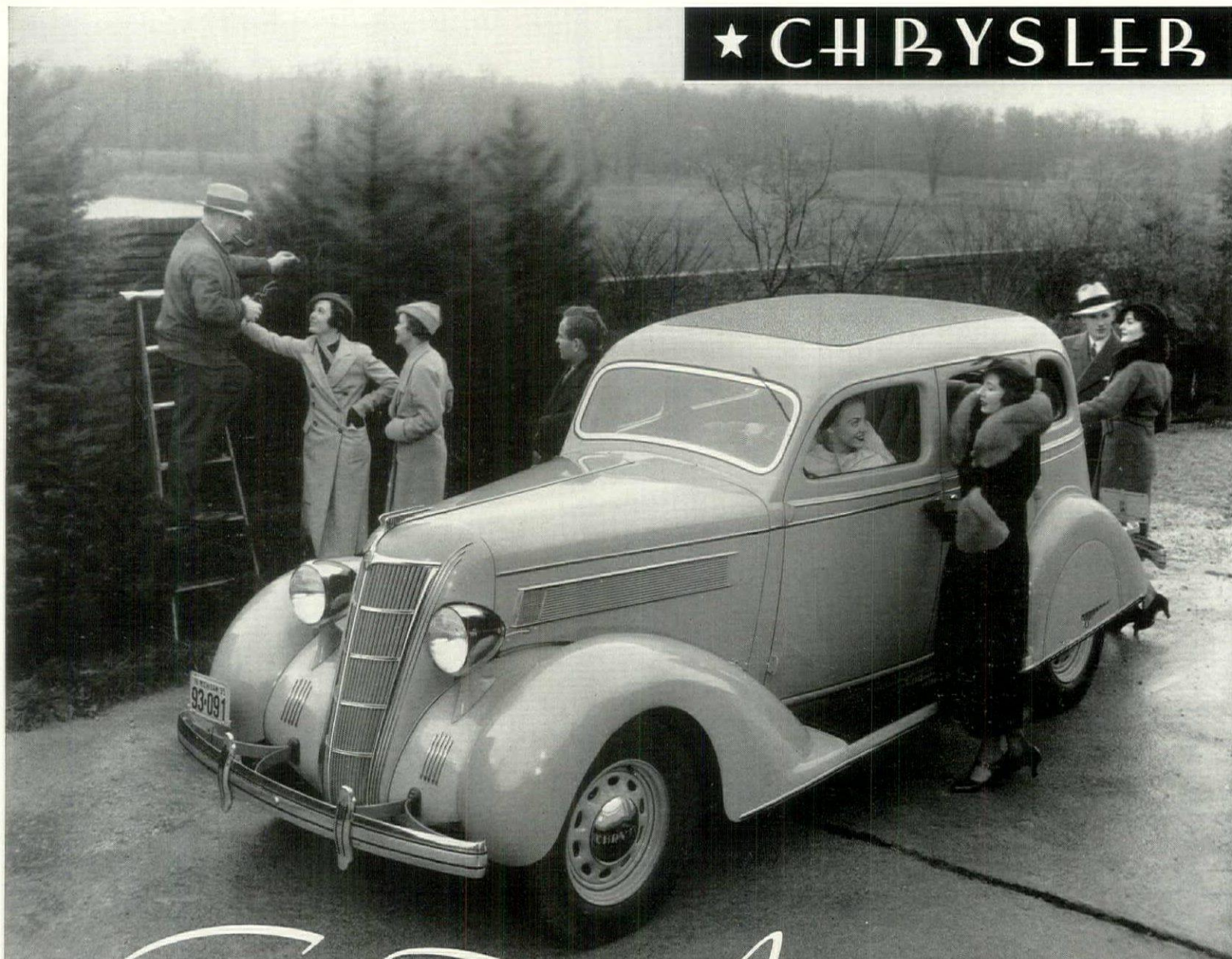
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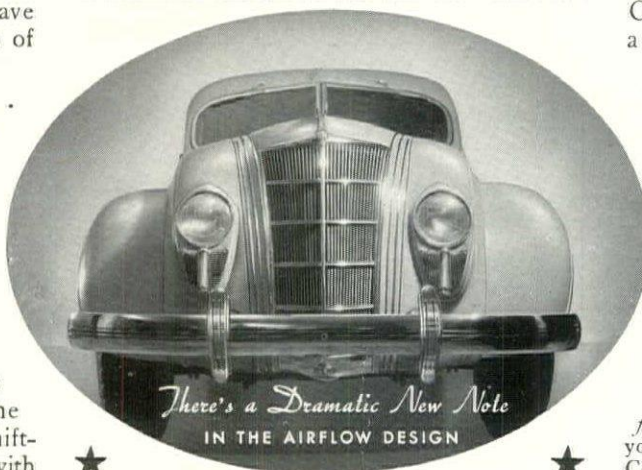
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## WHAT'S WHAT IN HOUSE & GARDEN



■ If you want to know how an Englishman dressed and what he sat on during the Regency, you'll find the answer in this month's lead article. Accompanying it are illustrations of the furniture style that developed during this Neo-Classical period. Here is your opportunity to become well-informed about a decoration style that is today becoming high fashion



■ Gardening, for some obscure reason, has its emphatic moments of leaping forward and turning back. Witness the simultaneous enthusiasms for new Rose varieties and for varieties from gardens a century old. Or, if you prefer, consider the present vogue of modern Iris and the equally pronounced popularity of herb growing. Odd folk, gardeners, but they do go in for Grandmother's herbs, such as Mrs. Wilder discusses on page 28



■ You have certainly noticed in moving from place to place changes in the taste of drinking water. You have also noticed in some places no matter how hard you work the soap it is difficult to get a lather. You attribute this to hard water, and you are right. But have you ever learned just what trouble and expense hard water can bring? And do you know what to do about it? We didn't until we read Godfrey Ernst's article. It told us things that we had always wanted to find out. You will be interested, too. See page 35



■ Our floors are cutting up a bit these days. Designs underfoot, instead of being woven, are sliced out of linoleum or rubber, or inlaid in cement or asphalt. If carpeting is used, pattern is achieved with scissors and a paste-pot. Seven floors of this type created for us by George Sakier, modern designer, are on pages 38 and 39. Mr. Sakier reviews the field of floor coverings on page 37

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# THE BULLETIN BOARD

**NEW YORK'S FIRST DECORATOR.** In the *New York Gazette* for December 13th, 1731, there advertised one Martha Eazley, "late of Great Britain who Maketh and Teacheth . . . Artificial Fruit and Flowers and other Wax-Works, Nuns-work, Philligree and Pencil Work upon Muslin . . . As also to Paint upon glass and Transparent for Sconces." We give Miss Eazley the palm for being New York's first decorator.



**EULOGY OF APRONS.** A Paris couturier has recently stepped down from her heights to glorify the humble apron. True, her design is a pretty fancy looking affair, but it is a move in the right direction, and if aprons can be brought back into the domestic picture we shall sing pæns of praise. There was a time when the apron was the symbol of a good housewife—an apron tied with a string around the waist. Then it was enlarged to cover the entire front, and finally it became a work dress. In the course of this evolution, the old-fashioned apron got relegated to the undesirable symbols of servitude. It might well be revived. Today very old ladies wear aprons as part of their regular costume. When we see a housewife who isn't above wearing an apron, we know that her house is usually well run and her meals are memorable.

**BIRDS AND WILD FLOWERS.** That the interest in native American plants is steadily increasing in both volume and intelligence is clearly evidenced by the plan now under way to set aside nine acres in the New York Botanical Garden for a wild flower and bird sanctuary. The project was inaugurated and is being handled by the New York Bird and Tree Club, with the co-operation of the Botanical Garden, and may well be the forerunner of similar undertakings in other states. The area, which will be enclosed by a fence to exclude predatory animals, human as well as four-footed, is a natural woodland along the Bronx River, admirably adapted to sanctuary purposes. Beyond question it will become a notably interesting and successful year-round haven for bird and plant life—a unique achievement actually within the city limits. Entrance will be permitted only to those whose honorable interest in wild life is assured.

A fund is now being raised for the construction of the protective fence. Contributions to it may be sent to the Chairman of the Sanctuary Committee, Mrs. W. W. Nichols, at the Scarsdale Bank & Trust Co., Scarsdale, N. Y.

**BILLBOARDS AVAUNT!** Even in these enlightened days one occasionally hears the query, "What good do the garden clubs really do?" To the attention of any who may still feel inclined to ask that question we commend the determined drive of the Federated Garden Clubs of Connecticut for sane regulation of the billboard evil along the rural highways of their state. Despite the traditional tendency of legislators to hearken to the clinking of the moneyed interests rather than to the still, small voice of the private constituent, there is abundant evidence that in this case the latter is commanding very, very serious attention. Whether or not the regulatory Kitchell Bill passes at the present session of the Legislature is uncertain at the moment of writing. But there is no more doubt of ultimate victory for the forces of decent public opinion, headed and made vocal by the Federated Clubs, than there is of the soundness of this drive for lovelier, safer highways in a state already noted for its rural beauty.



**PILGRIMAGES.** Two garden pilgrimages of unusual interest will be undertaken this spring: the Garden Club of America's trip to Japan and the general pilgrimage to Holland under the auspices of the Horticultural Society of New York to see the great International Flower Show. The latter is held every ten years at Hiemstede and is truly international. Those who join it can also see the English spring show at Chelsea.

**ARCHITECTURAL SMALL TALK.** In the midst of the shifting sands of this complicated and perplexing life it is reassuring to discover that *Caulicoli* isn't a vegetable, but the eight stalks supporting the volutes in the upper part of a Corinthian column; that a *Feritory* is a shrine for relics designed to be carried in procession; that a *Glyptotheca* is a building to contain sculpture; that *Hypocaust* was part of a Roman heating system; that *Necking* isn't what you suppose, but a detail of a Roman capital; that a *Quirk* isn't a funny idea, but a V-shaped incision in a moulding; and that a *Zoophorus* is a frieze in which reliefs of animals are shown.

**WE TAKE IT BACK.** In October we expressed our disappointment that the Government's interest in housing did not extend to landscaping the grounds around one's home. We take this back. The State Director for Alabama, Mr. Robert Jennison, Jr., calls our attention to the fact that the Government does lend money for such improvements, especially the planting of trees.

**CAPTURED FLOWERS.** In the age of privateers, it was not unusual for plants to be gathered in among the booty, and the captors rarely neglected to cash in on them. Thus the record of a certain rare *Fraxinus* or Ash tree reads, "Introduced in 1803 by purchase from the captors of a French vessel." In another instance a Dutch privateer overhauled the boat in which the French botanist, Billardière, was bringing home plants from an expedition. The Dutchman sold the plants to the English, but Sir Joseph Banks, with characteristic British honesty, restored the plants to Billardière.

## IT IS GOOD FOR US TO BE HERE

A house upon a steep green hill,  
Forests above,  
Orchards below;  
And in the forest coos a dove  
While brown cows low  
From the cider mill.

Cool summer mists are comforting  
To parching grass  
And drooping fern,  
Strengthening as the cool days pass;  
And birds return  
And sing.

Love folds his arms about this place,  
Holding it dear,  
And the warm sun  
Shines down upon us gently here  
When the mists run  
Before his face.

—KENTON KILMER.

**SECOND GENERATION.** During those years before we entered the war that was to bring death to him, Joyce Kilmer's poems appeared regularly in *House & Garden*. So it is a pleasure to welcome Joyce's son, Kenton, to these pages. The second generation promises to carry on a splendid heritage of verse.



**THINGS LADIES DID.** From time to time we have been making a mental collection of the amusements whereby the ladies of the 18th Century passed their time and increased their culture. Some embroidered, some collected shells. Not a few tried their hand at etching and quite a number went in for painting birds and flowers. Of the latter group, the library at McGill University, Montreal, has an unusual collection—water colors of birds and flowers of India and the East—that were painted by the wives of English officials resident there. Evidently time hung quite heavily on the hands of these ladies, so they took to art and went completely floral and ornithological.





PAINTINGS BY ROBERT M. SCHROYER

## Classical echoes in early New York

THE Edwin Forrest House in old Chelsea contains the drawing room illustrated on these two pages. The house was built in 1828 and furnished in a style strikingly like the designs suggested in Hope's *Household Furniture and Interior Decoration*, the handbook of the Regency, published in 1807. Two Ionic columns divide the room into equal parts. Doorways on the north wall are balanced by four French windows on the wall opposite





FURNITURE of the English Regency, which has been attracting the patronage of those who are alert to changes in furniture styles, boasts an interesting heritage. Its presence began to be felt in the last quarter of the 18th Century when a classical revival set the artistic world of Europe agog and architects reflected the new taste in their Graeco-Roman buildings and furniture designers in their enthusiasm for classical motifs.

While in actual time the English Regency ran only from 1810 to 1820, the style continued its influence for many years afterward both in England and America—in America to the later 1830s. The architecture of the English Regency was obviously classical, whereas the furniture can be defined as a more robust and more comfortable interpretation of the Directoire style, the style with which France had expressed its interest in the classical revival. It was free from that saccharine decoration in which the Adam Brothers indulged; in short, it was an expression not alone of the interests of the times but the attitude toward life as well.

English Regency was a reflection of the clothes men and women wore, of their sport, their diversions, their amusements both at home and at the fashionable watering places. In it we can read the gradual settling down of a people into that eminent respectability which was to follow in early Victorian times.

A link between that era in the Old Country and its reflection in the new is found in New York City, in the drawing room illustrated on these two pages. This house in old Chelsea is commonly referred to as the Edwin Forrest House, because that distinguished Shakespearean actor lived in it for a long time. Originally it was built and furnished early in the 18th Century

## More Regency by Richardson Wright

by a Mr. Cogghill, an English weaver of scholarly tastes and wide learning, who came to this country with his lovely young bride. To assuage her recurring homesickness, he built this house in 1828 and in every detail, even to the surrounding garden, reproduced her girlhood home in Leeds.

The furnishings are Empire with some touches of the Directoire and details of a later era added by subsequent owners. Elegant and spa-

cious, it still stands as a reminder of a taste that was suitable to the gracious living of over a century ago.

Whereas previous classical furniture styles—Adam, Empire and Directoire—may have been archæologically correct, the English Regency tempered its designs with a taste more indulgent to the needs of the body. Indeed the Regency style might be defined as the ultimate humanizing of classicism.

The first thing that strikes one about Regency rooms is that they were superbly well proportioned. Though generally rectangular, they often were extended into a semi-circular or elliptical end and with rounded or elliptical bay windows. Their high ceilings gave even the smallest rooms a spacious air.

Windows, both those with double-hung sash and those with full-length French casements, were generously wide and set in deep reveals in the sides of which were folded paneled hinged shutters. The panes were large and often of tinted glass. Some old houses in Philadelphia and others on Beacon Hill, Boston, still have tinted panes of this type.

The niche, set in halls, libraries and on stairs, was a favorite detail of the period. Flat arches sunk into walls made recesses in dining rooms; in fact the arch was a particular Regency device. While in public buildings the ceilings might be arched,



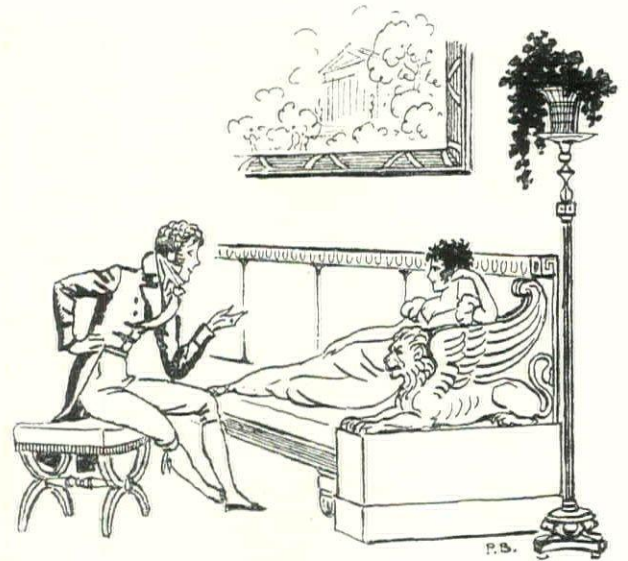
the usual Regency ceiling in homes was flat, its decoration being confined to a central plaster ornament and a cornice of Greek and Roman motifs.

Doors were given distinction in the more elaborate rooms. While the stiles and rails were plain, the panels would be painted, overlaid with classical devices.

Whereas in the Adam period classical decorations had fairly encrusted the fireplace surrounds and mantel, in the Regency no such wedding-cake decoration was evident. In fact the mantels are relatively plain. The fireplace surround was often faced with polished steel and simple brass or cast iron decorations. For the mantel itself, wood and plain white, gray, or black marble were used.

Return once more to the walls. In addition to niches and flat arches mentioned above, the wall surfaces of Regency rooms were divided in various ways. The more expensive interiors indulged in the luxury of pilasters and columns—such as those shown in the room illustrated on the foregoing pages. The more modest interior retained the dado of the preceding era, which was finished with a slightly projecting moulding known as a chair rail. These dados were either paneled or papered, and when papered, the chair rail, of course, was of wood moulding. Still other rooms—and these represented the majority—permitted their walls to remain uninterrupted and undecorated, save for an occasional relief found in panels formed by bands of ivy, laurel or vine leaves and such decorative devices as rosettes, crossed arrows and griffins.

Both paint and paper were employed for wall coverings. When painted, the panels might be marked off by shallow plaster mouldings or strips of decorative paper in the vine-leaf style, or painted borders. The colors chosen for wall paint



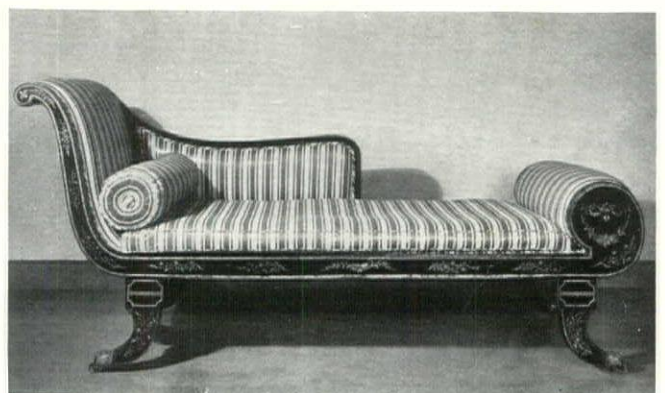
—and these also are found in the papers—were pale yellow, bright yellow, buff, apricot, Chinese pink, sea green, lavender, light blue and salmon. While the woodwork in some instances remained white, it often was painted a darker tone than the wall or a color to contrast with it. In libraries and dining rooms, graining to simulate oak was very fashionable.

The wall papers of the period were both plain and marbleized. Some were painted to simulate moulding in the Baroque fashion of an earlier era. Flower and vine borders were placed at the corners and along the base and top. Besides there were all-over papers with landscapes and architectural views. Such papers would be found in drawing rooms. The more intimate rooms, bedrooms especially, had smaller patterns of lattice, ribbons, vine leaves or some classical device.

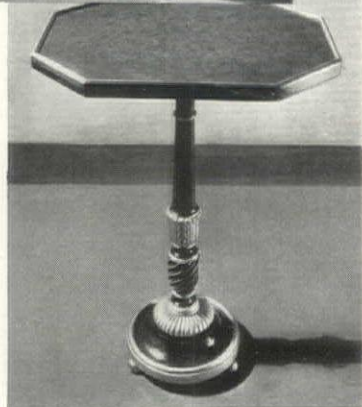
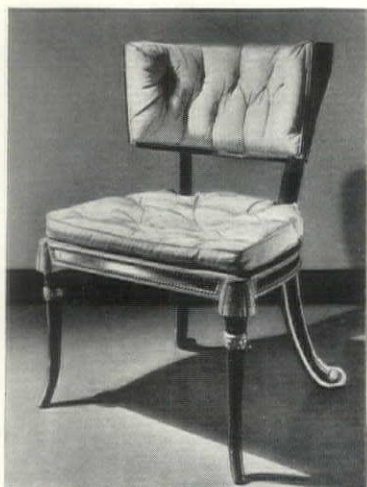
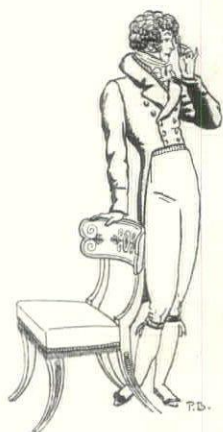
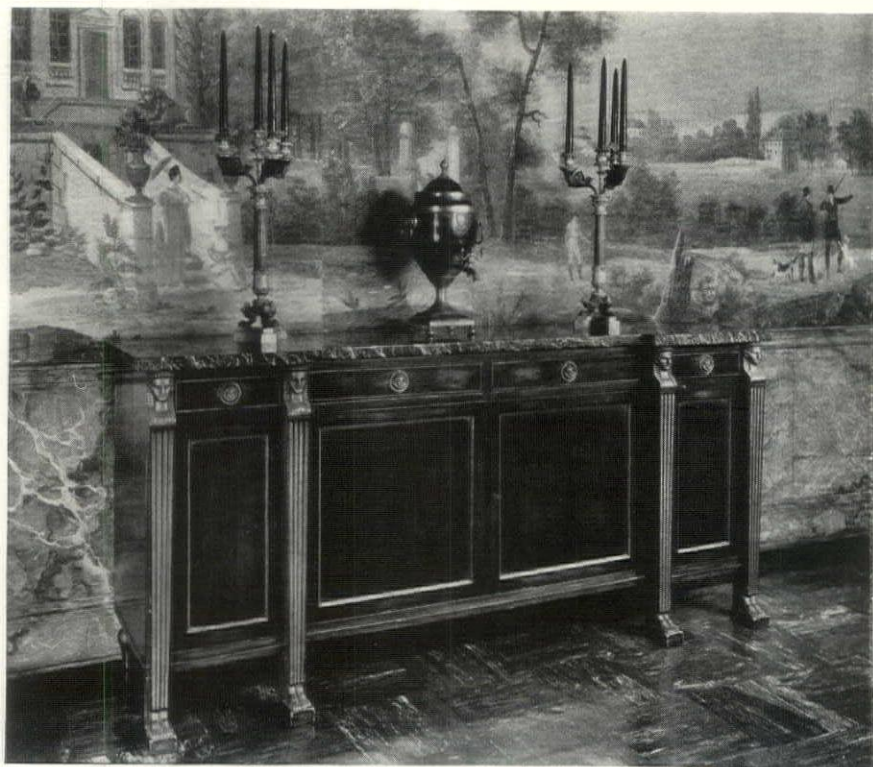
So much for the architectural background of these Regency rooms. What were the curtains like? The rugs or carpeting? The furniture? Lighting fixtures? Accessories?

In halls and vestibules and in the elaborate rooms of large houses the floor was often covered with black and white marble tiles. In the others wood was used and over this carpets and large rugs with only a small band of wood showing. These carpets either were plain, often an unobtrusive gray, or an all-over pattern of leaves and flowers repeated or a plain carpet with a large middle decoration and surrounding borders. When the carpet was plain, its surface might be relieved by a small Aubusson laid in front of the fireplace.

Regency curtains were draped. This style has gradually been revived until today the draped curtain is considered a foremost taste. Bright and contrasting colors were used—often two or more colored fabrics hung from gilt valances or curtain rods. The valance, which might be in a color different from the hangings, would be looped over (*Continued on page 64*)







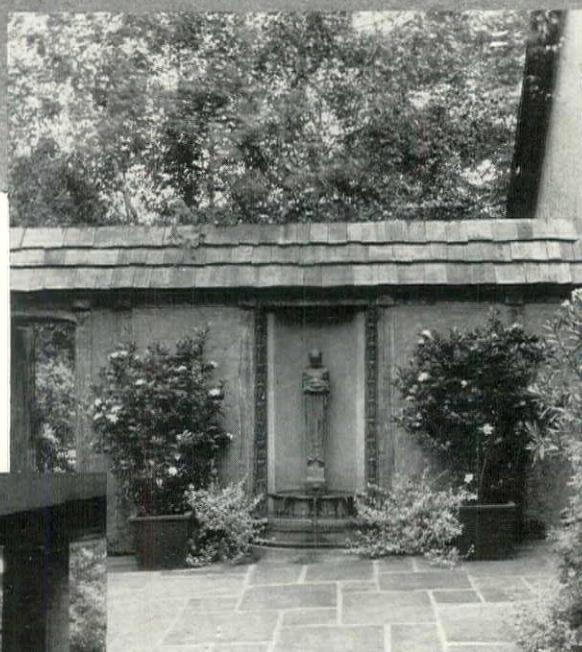
F. S. LINCOLN

ILLUSTRATED are fine examples of Regency furniture. Opposite. Mahogany bookcase, gilded mounts: Mrs. Buel. Chaise longue is black and gold: Westport Antique Shop. Above. Brown and gold sideboard in Mrs. Ezra Winter's dining room. Black and gold console; painted sofa: Mrs. Buel. Green and gold chair: Westport Antique Shop. Amboyne burl table: Ashley Kent. Window treatment is from Noel Coward's *Conversation Piece* and the furniture in Brissaud's delightful drawings was taken from Thomas Hope's *Household Furniture and Interior Decoration*; courtesy of Weyhe





## Connecticut garden terrace



THE garden terrace at the rear of the home of Mr. and Mrs. S. H. Watts at New Canaan, Conn., has recently been enlarged to include an open outdoor sitting room at one end and a plaster and rough-beamed wall at the other. In a niche midway along this wall stands a lead figure of Lady Francis holding a small bowl, upon the rim of which two birds are perched. Three lead basins of water ripple below her feet. The sculptor of this figure was Sylvia Shaw Judson. Cameron Clark was architect for the alterations and Agnes Selkirk Clark landscape architect.





MATTIE EDWARDS HEWITT



## When books are more than decoration

A GLANCE over the magazines devoted to the furnishings of the home will reveal that scant attention has been paid the library. Such gestures as have been made in its direction are generally concerned with the more elaborately exploited and extensively advertised fixtures of a library—its book-cases, chairs, rugs, desk, couches and lighting fixtures. Of the books themselves and how one goes about accumulating a library very little is said.

True, we are sententiously assured that nothing is so decorative as the multi-colored *backs* of books, but very little has been written in this field on the *insides* of books and the part they play in making a richer and more permanent home life.

Some fortunate and rare souls inherit libraries. Thereafter all they have to do is to build on the foundations laid by their predecessors. Most of us accumulate our own collection of books and, in that accumulating, find some of the happiest of possible experiences.

NOTHING is so indicative of the mind of the home owner as the books upon his shelves. They are almost as sure a test of his personality as his eyes. It is also well-nigh axiomatic that you can tell the true from the false book lover by the fact that the true does not consider his books merely as decoration. The inside of the owner and the inside of his books have a canny way of being alike.

They are alike in that they may represent the successive interests and hobbies of his growing years, or they may stand as symbols of the many facets of his mind, or, as he grows older, may represent the topics he has chosen to specialize in. Eventually all intelligent readers cease their mental wandering over the world and become satisfied to move around in a limited space of time. In short, one either accumulates books haphazardly—any old books—or, by a process of gradually refined selection, comes to collect them.

Collecting books may be set down either as one of the finest of enjoyments or as a species of madness. The size of the collector's purse—as many a life and library can attest—is no indication of the richness of the books with which he surrounds himself. Many a man has gone without the amenities of comfort and the necessities of living that he might add to his shelves. To the true collector the problem of affording books is one of the most annoying with which his days are pestered. Then, when he has afforded them, he next must decide which ones to discard to gain space for the new. Which ones has he outgrown? Which ones should he pass on to other hands?

THESE disjointed thoughts were originally begun with the notion that they might formulate some rules for assembling a library. That effort would be too ambitious for this limited space. Besides, there aren't any rules. There are as many kinds of libraries as there are topics and interests. The only rule we know is this: find out the kind of person you



are and then go ahead and assemble the kind of books that amuse or interest you.

While the average person may not aspire to a scholar's library, some elements of that sort of library should be in every collection. Books of reference, an encyclopaedia, and an atlas are essential. Even a detective story may be placed in—say, Tabago, and where would you be if you couldn't find where Tabago is? You might even be moved to read something of its history. Before you know it you'll become a Tabago expert.

Many a man has been set astride his hobby by just such a casual incentive. In the mind of the true book-lover, curiosity is always keen and without books of reference it cannot be satisfied.

SOME country house libraries, like the furnishing of some country houses, may be merely the left-overs from town. A library of discards is apt to prove disappointing. Once the juice is squeezed from the orange, why keep the skin? It is better to start the country house book shelf with only those volumes one can never be without, and from that point on build up the accumulation according to one's hobbies. These may be gardening or horses or husbandry or dogs or wood carving. Soon enough the shelves begin to bulge. But it is a pretty poor country house library that hasn't an abundance of fiction and utterly frivolous books. In one country house north of Chicago, the stairs up to the guest rooms are lined with detective stories. Nor are there any rules in that house as to how late you can burn your light. Pick out your horror—so to bed!

The books that one usually finds in guest rooms are apt to breed pretty cynical thoughts. Often they appear to have been put there when the house was first built—and were certainly never since changed. Just as one tries not to subject a guest to the same dinner menu twice in succession, so should the generous, thoughtful host not require the same diet of bed-reading.

BUT we have strayed away from our original theme and we must go back to it promptly.

The house that has many and well-selected books is never an empty house; one can never be alone in it. Though the owner be miles away, he is always present in the reading fare his shelves offer you. The books are the man. And, left alone with them, you will probably grow to know him better than even if you two had passed hours face to face. Few of us care to wear our hearts on our sleeves, but our books are always a revelation.

Perhaps we might be rendering the world a great service if we could only choke off all this prattle about books as decoration. Let us hold books to be part of ourselves—our living selves, the best of ourselves. Let us quit making the library into a stage set and thenceforth strive to make it the real heart of the home.

—RICHARDSON WRIGHT





NYHOLM

THERE's a fresh idea in this asymmetrical luncheon setting designed by Robert Locher for McCutcheon's. Practical, too, if space is limited and the table forced to stand against the wall. The top is of sapphire glass, brilliant with the silver, Majorcan linen and creamy shell spilling purple and red grapes. Silver, including the new service plates, is Rogers, Lunt & Bowlen's Modern-Classic pattern designed by Mr. Locher

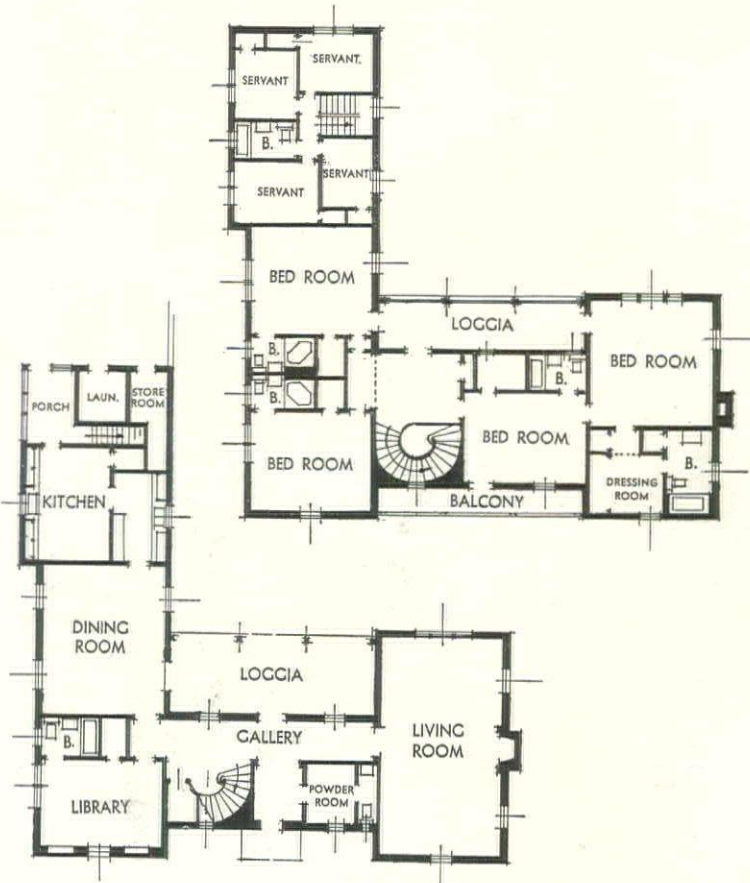
### Asymmetrical setting on sapphire glass



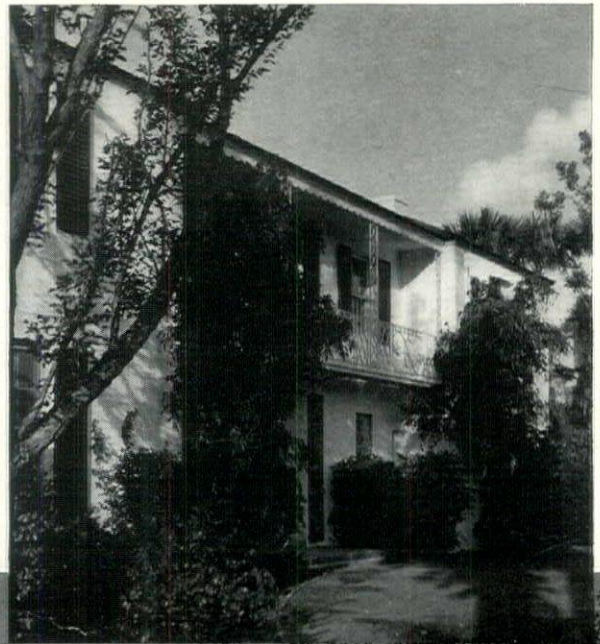
## West Indian Colonial invades the deep South

AT Palm Beach, Howard Major has designed a house in the British West Indian Colonial style for Mrs. George Jessel, known to many as Norma Talmadge. Two advancing end sections are connected by a balcony. The roofs are low. It is a comfortable and picturesque style of architecture, rich in relation with the deep South

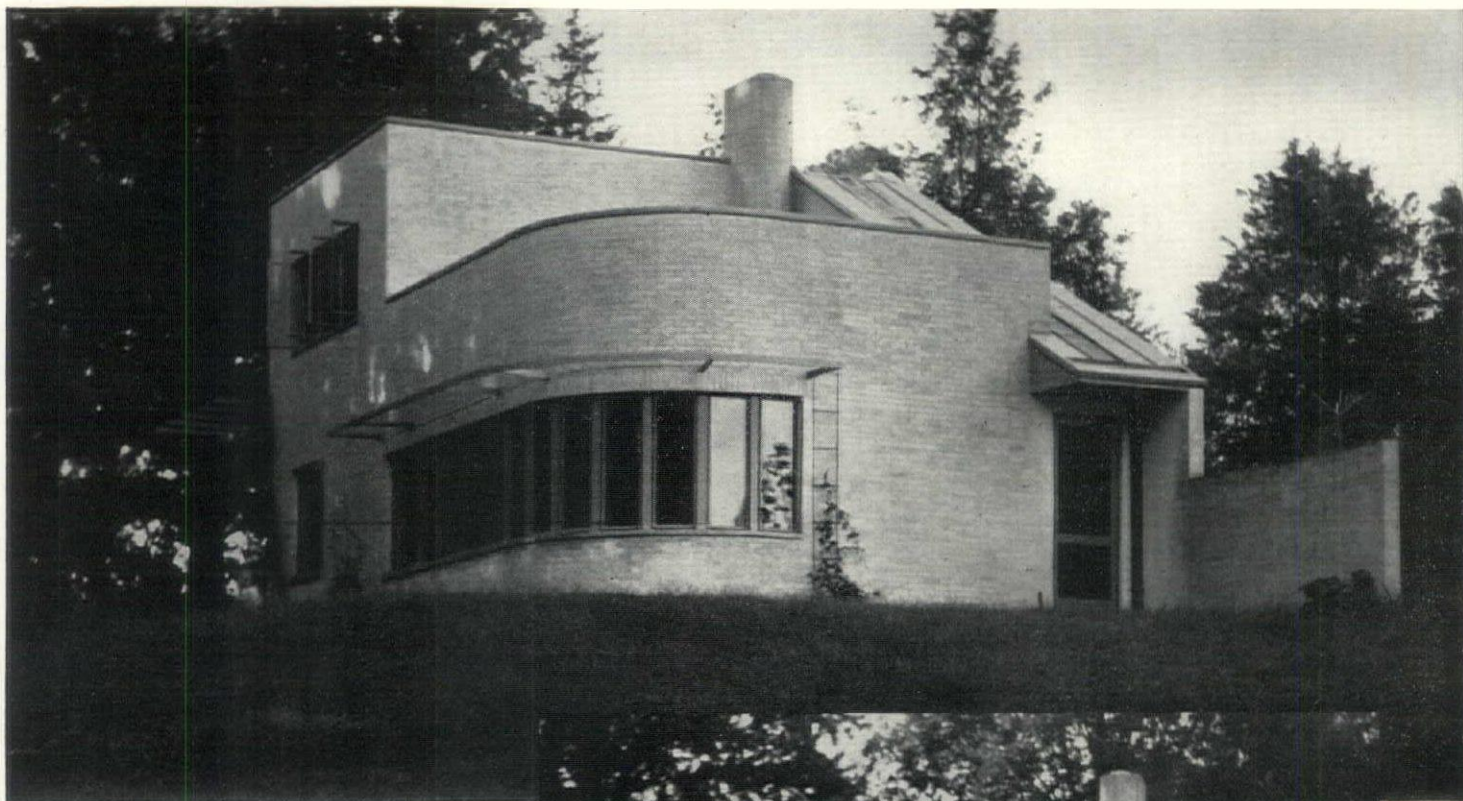
THE family living quarters are in the main body of the house, and the service in the rear wing, affording the family four bedrooms and the same number of baths upstairs and the usual complement of rooms below. It is a stucco house in which the dominant decorative feature is the wrought iron balcony with its neat valance at the cornice



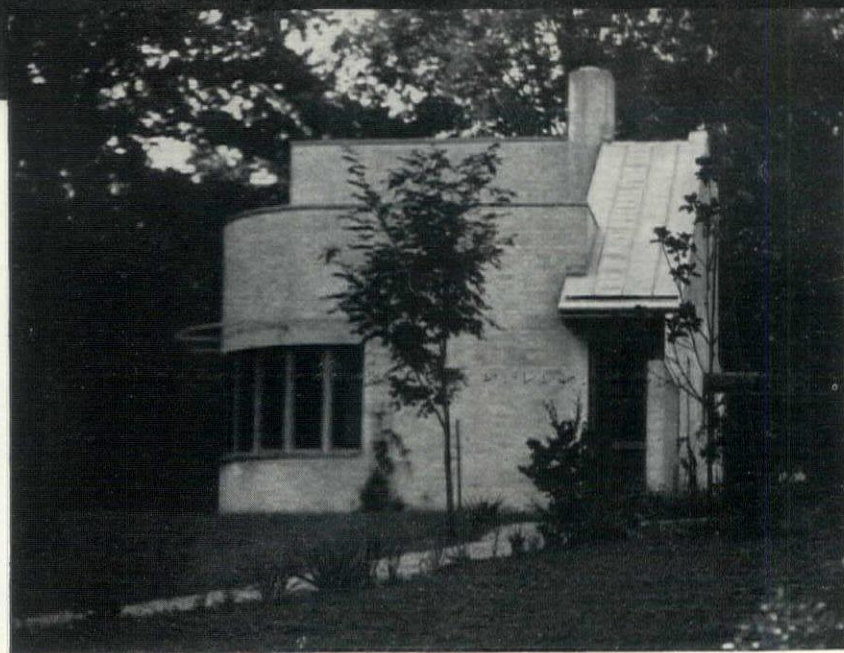
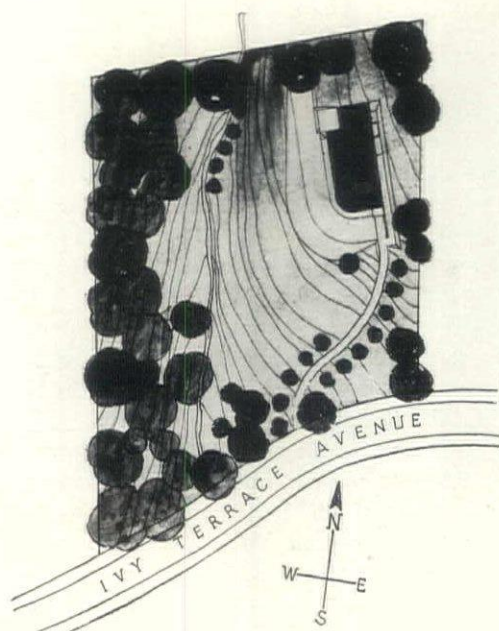
RAY B. DAME





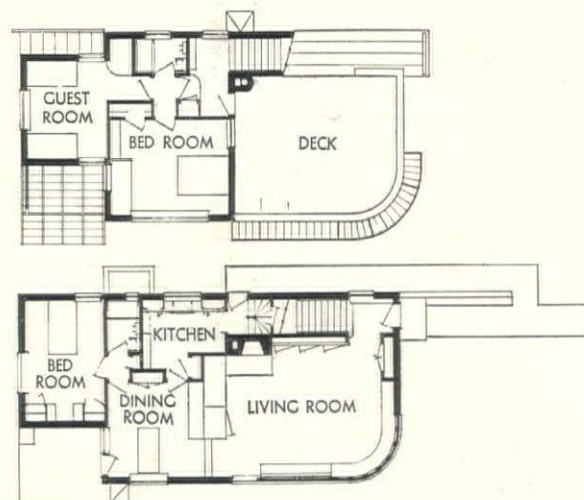


RICHARD T. DOONER



CHARLOTTESVILLE, usually dominated by the tradition of Jefferson, has recently admitted to its sacred precincts this little whitewashed house in contemporary manner. It is the home of Mrs. James A. Cole, of which Kenneth Day and Newcomb T. Montgomery were architects. As the plan shows, it was designed to conform to site

THE problem was to house two sisters pleasantly and at low cost. One finds privacy on the ground floor, the other above. Up here is a sun deck and the principal rooms facing the lawn to a distant wood. Simple, automatic equipment makes maintenance without service an easy task. House is brick veneer whitewashed and aluminum strip



## A recent planting of modernism in old Virginia



## An herb garden on Cape Cod's southern coast

By Louise Beebe Wilder

THE wheel turns and things come round again. The discarded becomes the cherished. Put your wedding gown carefully away and some day your modern young grand-daughter will wear it proudly at her own wedding. Furniture once prized becomes worthless in the eyes of one generation and priceless in those of the next. Repudiate as outworn the ethics and ideas of decorum assimilated in a Victorian upbringing and presently you will find yourself casting about for them and seeking to weave them into the confused pattern of your life in an attempt to give it strength and wearableness against the flying splinters from exploded theories that assail on every side.

In horticulture as in life the spirit is ever seeking something satisfying, turning from the old to the new and from the new back again towards the old.

All over the land today there is a resumption of the cultivation of a certain class of plants that have been ignored since our foremothers turned from them towards the ever increasing corner drugstores, delicatessens and beauty parlors. Herbs—herbs of healing, of culinary value, for fragrance and for cosmetic uses. Once, and not very long ago, every home plot, large or small, boasted its patch of herbs, which was in constant requisition for one or another domestic need. Then they fell out of fashion. True, in very rural neighborhoods, the herb plot never wholly disappeared. The automobile, the telephone, even the showy mail-order catalogs failed to wipe out completely the little assemblages of medicinal herbs cherished by women in remote sections of the countryside against sudden illness or declining health. Nor did the herb-gatherer become an extinct phenomenon.

He, or mayhap she, still wanders, basket and knife in hand, a shy, evasive figure in nondescript garments, through back-country neighborhoods and lonely hill districts. But herb gardens no longer held a conspicuous place among horticultural activities. Of late years, however, interest in them has been widely revived. Seeds long-buried beneath social usage sprang to life in Lady Rosalind Northcote's *The Book of Herbs*, followed by Frances Bardswell's *The Herb Garden* and Hilda Level's *The Magic of Herbs*. In London, Culpepper House was founded to house and distribute all sorts of medicines, cosmetics and perfumes made from herbs, and Mrs. M. Grieve wrote her *A Modern Herbal*, a monumental and widely informative work, and X. M. Boulestin and Jason Hill brought out their savory little book, *Herbs, Salads and Seasonings*. Agnes Arber's and Eleanor Sinclair Rohde's writings on the early garden books and herbals served to fan the faintly glowing coals of interest into a steady flame. In this country the Herb Society of America has been inaugurated by a group of women who are making a study of the old art of herb culture and a fragrant crop of books, pamphlets and articles on the subject is making its appearance.

All this may in part account for the undoubted renaissance of the herb garden. But only in part. There is as well, I believe, this reaching out towards a way of life that seems to us, looking backward from the turmoil and uncertainty of the present, to have had in it distinct elements of peace and security. The herb garden becomes, so to speak, a mirror through which we may observe this period and perhaps learn to recapture some of its features that seem to us valuable and stable, even in-

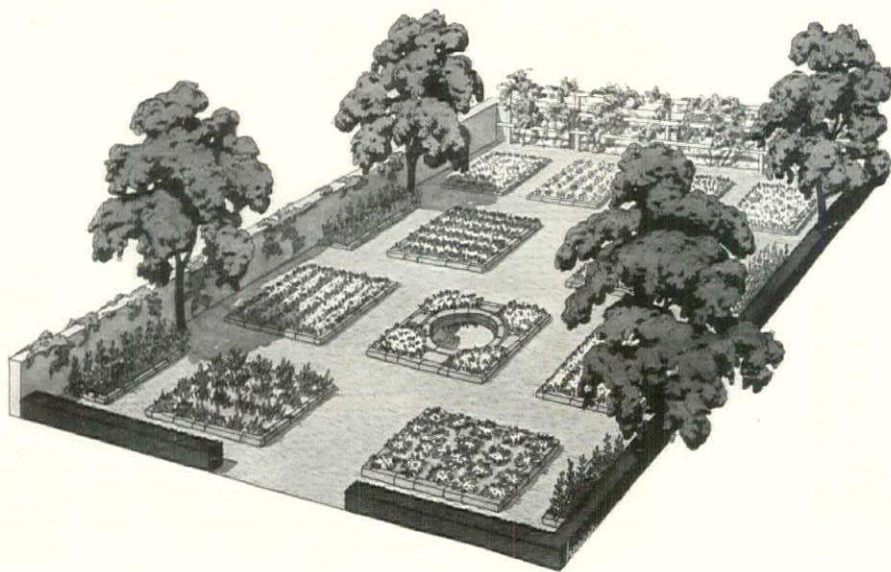
initely precious and desirable in this day.

In any case, whatever the reason, the herb garden has come back and is engaging the attention of many persons from many points of view. Some are interested in it mainly because of its historical aspects, others from the standpoint of household economics, still others for its decorative possibilities. There are many little plots containing a few culinary or sweet herbs as well as large gardens devoted to comprehensive collections of herbs. One of the finest I have seen belongs to Mrs. Geoffrey Whitney at Wood's Hole, Massachusetts.

Late last summer while visiting on Cape Cod I heard of a lady who, when her garden was open to the public for the benefit of a charity, stood in the midst of her herb garden with an armful of Rosemary and gave to each visitor a sprig of this fragrant herb. Always interested in the cultivation of herbs and all that pertained to them, this appealed to me as a most gracious and poetic gesture. Subsequently, Mrs. Whitney made my hostess and me welcome in her garden and an afternoon, and later a whole day, was spent in getting acquainted with its treasures. It is a quite enchanting place, and an herb garden on Cape Cod seems peculiarly appropriate. On this favored peninsula with its wild moors and ancient shadowing elms old customs are still followed, old traditions still cherished, and herbs with their long human past, their alleviating or curative properties, their soft hues and keen scents appear at home. As soon as you enter this herb garden you feel that here is something that "belongs" in every sense.

Mrs. Whitney's herb garden is an extensive one. It is reached by delightful ways through the beautiful and colorful main garden, but it appears to be secluded, as it is shut away from the rest of the place by the conformation of the land, a sheltered spot, open to the sun and looking toward the sea. It is on sloping ground and contrived in several sections, separated and bounded along one side by dry walls that are literally bursting with all sorts of herby things. They throng the tops of the walls as well as the crevices in the sides and the stone steps that lead from level to level have their quota of sweet smelling creeping things, so that one must walk delicately to keep from injuring them.

At one side of the lowest section is a small cottage, that (Continued on page 72)



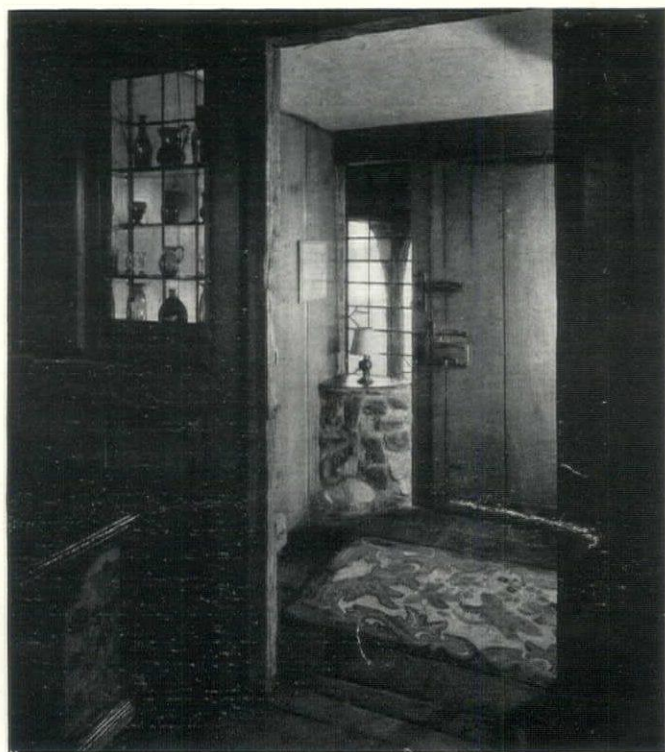




## A New England house in the old English tradition

THE rolling section of lower Connecticut known as Round Hill affords an ideal setting for the residence of Mr. and Mrs. Stanley Resor. And the architect, H. E. Woodsend, has complemented the site by the type of architecture he chose to erect on this rocky, outcropped corner of New England. It is the traditional type of English country house. The walls are of weathered Sharon stone and grayish white plaster broken by batteries of metal casement windows. Slate shingles in warm tones surface the roof. This many-gabled house rambles over its uneven site in such a way as to afford a splendid background for the gardens that Isabella Pendleton designed around it. The garden side is shown above.

AN ENTRANCE lobby lies in the middle of the house, reached from the front entrance through an open timbered porch, and from the garden by the doorway shown to the right. On the entrance side, as the view on page 31 reveals, particularly wide casement windows and glass doors establish a pleasant relation between the house and the garden. In this hallway, especially designed double windows accommodate choice pieces of Early American glass arranged on shelves so that the light can filter through them. The floor here is of stone flagging and the walls are sheathed in pumpkin pine. The radiator enclosures are made from sheet iron panels pierced after the fashion of an antique lantern



BODORFF



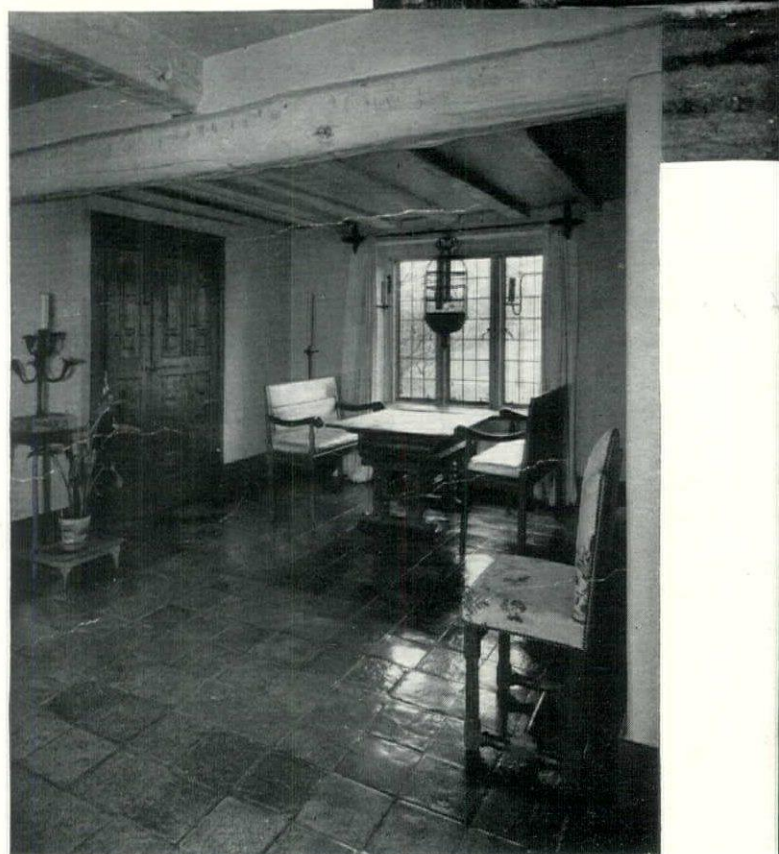


## Collector's taste in an early American setting

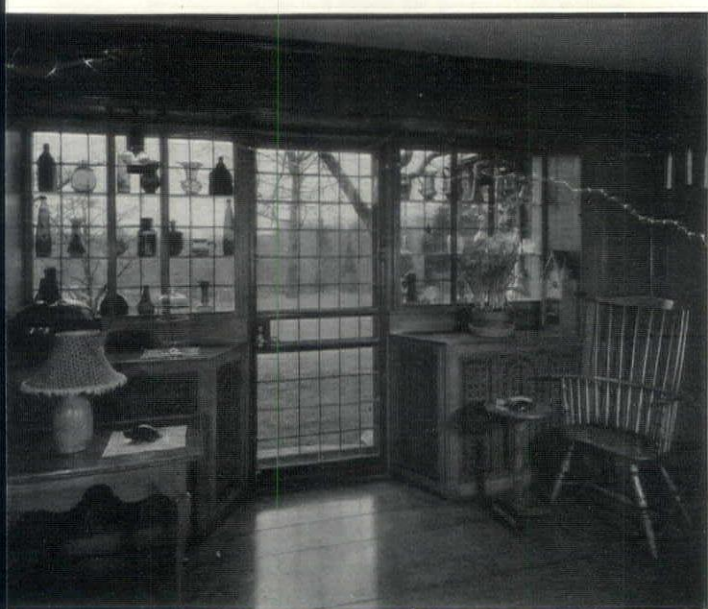
IT ALMOST inevitably follows that when collectors build a home, it reflects their particular tastes. Mr. and Mrs. Stanley Resor have long been known for their interest in Early American furnishings and their Connecticut home at Round Hill was made to contain their collections. In addition to the glass in the entrance, various pieces are used through the house. In the lounge off the dining room, hand-hewn beams and paneling harmonize with whitewashed wall and broad hearth to make a background for country furniture

WHILE the dining room is not consciously modern, its fresh coloring and simplicity give it quite a contemporary air. Plaster walls and low beamed ceiling are painted a clear white. The floor is a vari-colored quarry tile. The unusual oak door, like the room's furnishings, is provincial French. Into this rustic atmosphere enters the modern touch—the draperies are of white goatskin and the chair coverings and cushions are mostly white leather. In the near corner of the opposite page is a view of the interesting entrance hall

SINCE the site of the house has many outcroppings of rock, the architect naturally embodied some of that stone in his design. On this entrance side, for instance, the stone chimney easily speaks its relation with the immediate countryside, and the timbered entrance porch its contact with the living trees that surround the house. A nice feature of the house is its number of bay windows and long ranges of casement windows that make pleasant settings for the Early American and provincial furniture which is to be found within







BODORFF

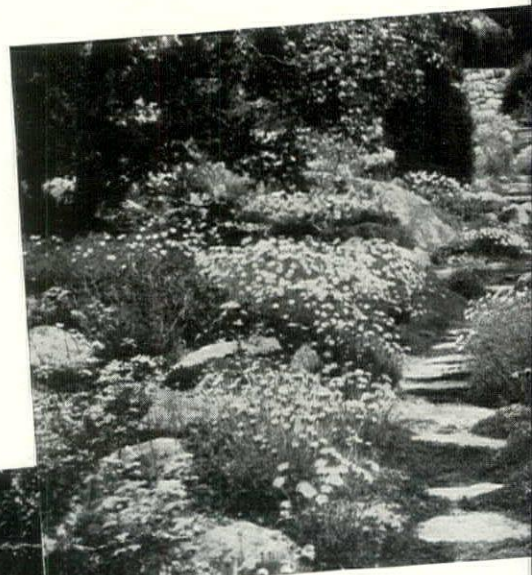




THE "WILD" SECTION



BY THE ROCK GARDEN POOL



MORE OF THE ROCK GARDEN



# Hardiness takes the New Hampshire test

By Clarence L. Hay

THE PAST winter in the Northeastern section of the United States broke all recent records for general cussedness and left even the oldest inhabitant with nothing to say.

The mild winters of the past decade lulled us into a false sense of security and we all dared to try a number of plants which were not of ironclad hardiness. In the spring of 1934 we were left with no illusions. It was not the extreme of cold; nearly every winter we have temperatures of 35° below zero in our section. What did the damage was the duration of the arctic weather for two weeks at a time which took the life out of many plants.

But let this not take the heart out of the gardener. If a plant survives in the center of New Hampshire, the same variety should prove hardy for many miles to the south and west. The "Station" of which I write is on Lake Sunapee about thirty-five miles northwest of Concord. It is 1100 feet above sea level.

Let us take stock and see which varieties have proved that they "can take it."

In our garden the perennial border was protected with a covering of spruce boughs and without exception everything came through the winter without loss—Anchusas, Delphiniums, Erigerons, Eryngiums, Hollyhocks, Iris, Lilies, Lupines, Peonies, Phlox, Oriental Poppies, Statice, and even English Lavender. None gave any indication of having suffered from the cold.

In the rock garden it was our custom for years to give the plants a light covering of leaves in the autumn. This was a rather laborious process and was not entirely satisfactory, as the weight of the snow on the mulch nearly smothered the Helianthemums and Armerias, so two years ago we decided to take a chance "And give her to the god of storms, the lightning and the gale!" The laziest way in this instance proved the wisest, and we had less losses the following year.

Last winter, out of approximately 375 varieties of rock plants we protected only the Lavender and *Daphne cneorum*, and our losses were negligible. That is the advantage of alpine plants; give them a blanket of snow and from the first Anemone in the spring to the last Gentian in the fall, they do not mind how cold or how long the winter may be.

It was the vegetation which rose above the snow line that suffered the greatest casualties. A *Koelreuteria*, which had survived two winters, succumbed, and a *Robinia hispida* was killed to the ground. A cut-leaved Japanese Maple about twenty-five years old was killed, the bark split as if by lightning. Forsythias, hardiest of plants, bloomed freely below the snow line but had no flowers on the upright branches. The Beauty bush (*Kolkwitzia amabilis*) and Chinese Dogwood (*Cornus kousa chinensis*) were not damaged in branch or leaf but had no flowers above the point which had been protected by snow.

In our gardens the damage to the hybrid Rhododendrons was less uniform. They were all too tall to be covered by snow, and yet some of them in exposed situations showed almost no injury and flowered freely this summer, while others, in the shelter of high Pines, were badly burned. Some seemed to have given up the struggle, but they all broke away at the base and by the end of July were vigorously making new wood.

Mountain Laurel, not covered by snow, suffered less than the Rhododendrons but many of the leaves turned brown. There was, however, little pruning necessary on the Laurels, and, though they showed less bloom than in former years, the leaves had recovered by mid-July.

Lilacs suffered no injury whatever; the cold seemed only to stimulate their flowering buds. The Philadelphus gave an equally good account of themselves and the Azaleas, hybrid as well as native, showed no distress in leaf or flower.

The English Hawthorn (*Crataegus oxyacantha*) was a mass of white in June, and the Flowering Crabs gave the average yield of flower and fruit. Cotoneasters, both the prostrate and taller varieties, gave little indication that they had been through a record winter.

This is but a brief list of flowering shrubs, but it may help to encourage the prospective garden maker who hesitates to plant anything but Spirea and Barberry in fear that he may lose all the rest through winter injury.

The Rose, though a flowering shrub, receives special treatment and must be considered apart from (Continued on page 74)



THYMES AND DIANTHUS

THE SEVERAL views on these pages are of Mr. Hays' rock garden in New Hampshire where, despite the severity of the winter of 1933-4, practically all of the 375 varieties of plants came through with little or no protection. Generally speaking, it was the vegetation which rose above the snow line that suffered the greatest casualties. In some cases the wood was killed back partially; in others, the entire plant succumbed. The Lilacs, though, suffered no injury whatever





BRUEHL-BORGES PHOTO

CONDÉ NAST ENGRAVINGS

## Crystal furniture mirrors a new color scheme

THE use of glass in all forms has been one of the brightest highlights of modern decoration. Latest and most exciting achievement is this traditional bed with frame and slender posts of engraved mirrored glass. The bedspread and canopy are of silvery white, quilted satin. A brand new color scheme is another outstanding feature of this lovely room which cleverly combines the new and old. In the New York home of Mrs. Robert Schey

COOL tones of silvery walls, crystal, white lacquer furniture and palest gray satin are emphasized and thrown into sparkling relief by the cerise carpet—an ideal complement to the color of doors and wood trim which was taken from an old Wedgwood urn. Curtains in this room are of soft white embroidered batiste, made very full and hanging to floor. Except for the bed, furniture is modern. Empire Exchange, Inc., decorators



# Water, like air, needs conditioning

THE Irishman who drank only whiskey, saying, "Look at what water does to the pipes," deserves a lot more credit than he gets from those who quote him so facetiously. While few epidemics nowadays are traceable to drinking water, nevertheless water used by probably nine out of ten families has something wrong with it.

No matter what its source—municipal water main, private well, spring or cistern—several things may be wrong with the water we use for drinking, cooking and washing. It may be discolored, it may have a disagreeable taste or odor, it may be hard, dirty or actually polluted.

The disturbing thing is that we may not realize that our water supply is a source of trouble and expense because we are accustomed to it. Few people have water tested before buying a site, or realize the need for a test later. This is a serious mistake for which they may needlessly pay for years. Water conditioning is quite as necessary as air conditioning, a fact demonstrated by the number of people who have to become "accustomed" to the change of water when they are away from home.

Just to highlight a few facts that are really astonishing: The water used by the average home owner shortens the life of clothes, increases the cost of heating, harms the complexion, makes vegetables tough and less tasty, and even contributes to arthritis and hardening of the arteries.

LET us first consider hard water, as nearly everybody suffers from it one way or another. Water is hard if it contains lime and magnesium. The amount of these minerals determines the degree of hardness. All water, even rain-water, is hard to a degree. In some sections, water is so hard that municipal softening plants have been installed. In other sections, the water is soft enough for its harmfulness not to be realized except in industrial processes. It is not accident but comparatively soft water that has made New England a textile center. Even here, the water still is hard enough to make conditioning desirable.

What does hard water do to you? Let us take the things you can see and feel. Did you ever see a ring around the bath tub? Greasy stains on the porcelain? Sticky deposits on your skin? What you see are the curds formed by the union of soap and the minerals in hard water. These soap curds tend to stick to everything they touch. They get into the pores of your skin, clog them, and often lead to eruptions of one sort or

another. In warm weather they make you feel sick and uncomfortable. Many a case of prickly heat starts with pores that are unclean despite daily bathing.

In some sections, the work of even the best cleansing creams may be hindered because of the water in which the face is washed. Just as a practical test, look at a water glass kept in the bathroom and not washed for several days. All that has been in the glass is water, and every time the glass was used it was probably rinsed out several times. Yet the surface of that glass is covered with a scum visible to the naked eye. If moderately hard water will do this to a non-porous drinking glass, what will it do to absorbent skin pores?

WHEN hair is washed in hard water, the sticky curds can not all be rinsed off, so they form a scum around each hair and on the scalp. The hair inclines to be sticky and the soap curds give it a slightly musty odor. That is why so many beauty parlors use nothing but softened water, and why your hair feels and looks so much better after a professional shampoo—for even if soft water is not used, various special preparations reduce the bad effects of soap curds on the hair.

Clothes washed in hard water retain the curds in the fabric, and these cause a rancid odor, especially if laid away for a time. When the clothes are ironed, these curds melt into the threads of the fabric and make them stiffer and more brittle so that the fabric wears out quicker. Hard water requires more and stronger soap and more rubbing—another reason why the clothes wear out more quickly. The life of clothes washed in hard water is shortened by from 20% to 40%, according to the New York State Department of Health, which also states that washing soda, ammonia, lye, and similar chemicals moderate but do not eliminate the difficulty because the minerals which make for hardness remain.

Quite obviously, the curds left in fabrics mean that dirt has not been fully removed. Colors lose their brilliancy. White sheets take on a gray appearance. Dishes retain germs and do not sparkle.

It is quite astonishing to note how the degree of water hardness affects the quan-

## Pure, softened water guards health, promotes cleanliness, saves expense • By Godfrey Ernst

tity of soap required. In Chicago Heights, Ill., for instance, where the water is very hard, the per capita soap consumption is 44.9 pounds, as against 27.5 pounds in Superior, Wis., where the water is much softer. In fact, a very hard water may waste as much as 75% of the soap used. Most commercial laundries use softened water because it reduces their operating expense and permits them to give better service to customers.

The efficiency of a heating plant is much reduced by hard water, and naturally this increases the operating expense. Minerals are deposited as a scale in the boiler, in pipes, in hot water radiators, water heaters, shower heads and other fittings—in fact, may almost entirely clog up the pipes so that only a thin trickle comes from the faucet. This scale also increases the fuel bill because it acts as an insulating blanket. If the scale on the heating surface is only one-ninth of an inch thick, it wastes 16c out of every dollar spent for fuel, according to U. S. Government estimates. The higher temperatures required to pierce this scale frequently cause overheating and burnouts, thus increasing repair bills. In Madison, Wis., few houses costing more than \$4,000 are now constructed without installation of a water softener. The gas company there has found that the average cost of water heater cleaning service is \$5.20 a year when the natural water is used, as against \$1.25 a year when the water is softened.

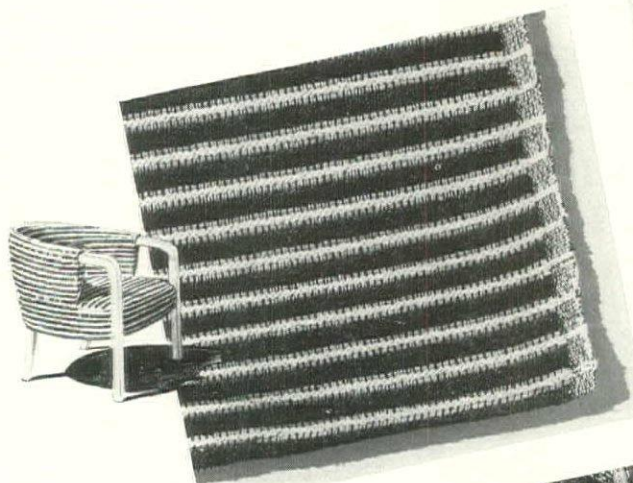
To give an example that is familiar to all. We put only distilled water into the battery of our automobile. Ordinary water would quickly ruin it. But in the radiator of the automobile we put ordinary water that looks nice and clean—and how dirty it is when we drain it! What a scum hangs around under the radiator cap, and what scale deposits are inside where we cannot see them!

We can now see why brass and copper pipe is used in so many sections of the country. But even these highly resistive materials are not immune to all conditions, and several types of brass pipe are made to fit different water conditions. It can now be seen why water should be tested before the house is built. (Continued on page 62)

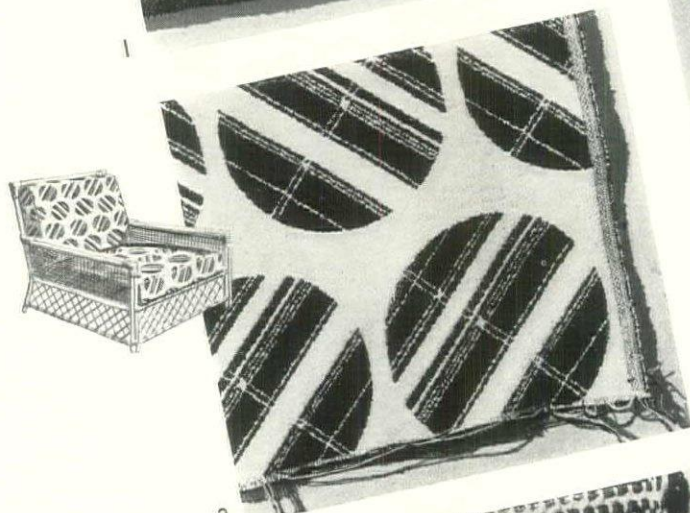


## FABRICS FOR CHAIRS

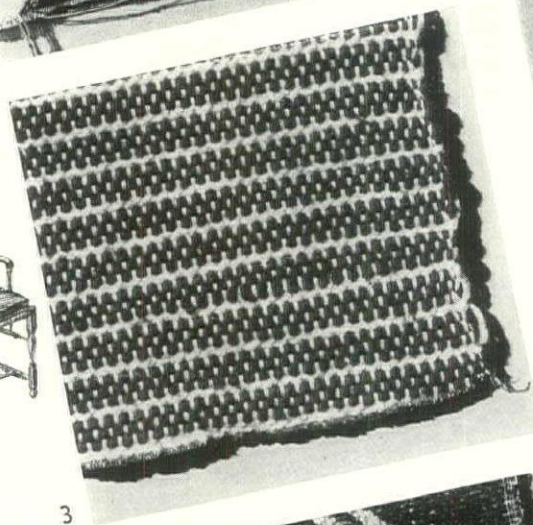
New fabrics for chairs—five rough and four smooth textures. 1. Cotton and linen hand-knitted effect, brown and beige. Excellent in modern schemes: Arundell Clarke. 2. Red plaid dots on beige linen and cotton. Smart on reed furniture: Dan Cooper. 3. Hand-woven blue and white cotton. Use with Provincial: Howard & Schaffer. 4. Brown woolen squares on beige pongee. Good with modern: James Pendleton. 5. White cotton tweed, diagonal quilted silk stripe, green, blue or yellow: Dan Cooper. 6. Magenta stripe on white satin. 7. Blue and white satin: Cheney. 8. Eight-inch brown and beige mercerized satin. Fine for big sofa: Schumacher. 9. Herringbone silk and cotton serge, burgundy and white: Howard & Schaffer. See these fabrics at your decorator's, or write for name of retailer



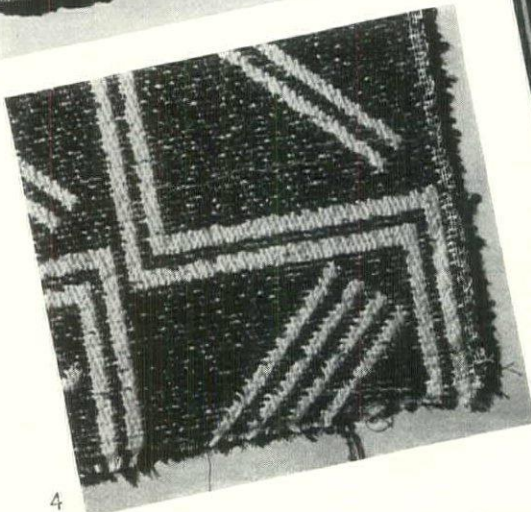
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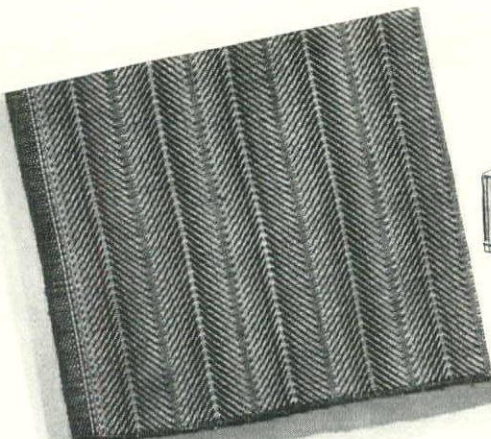
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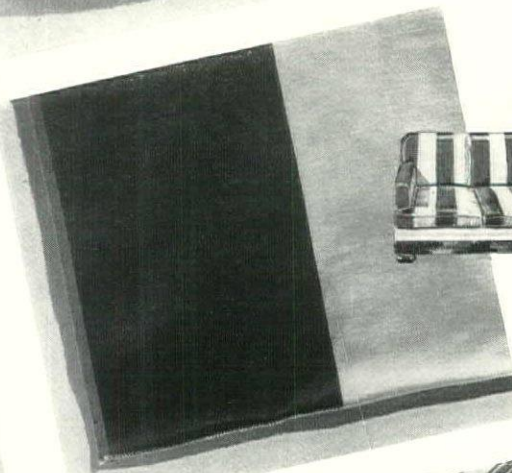
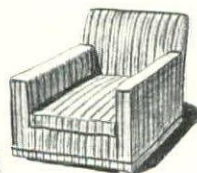
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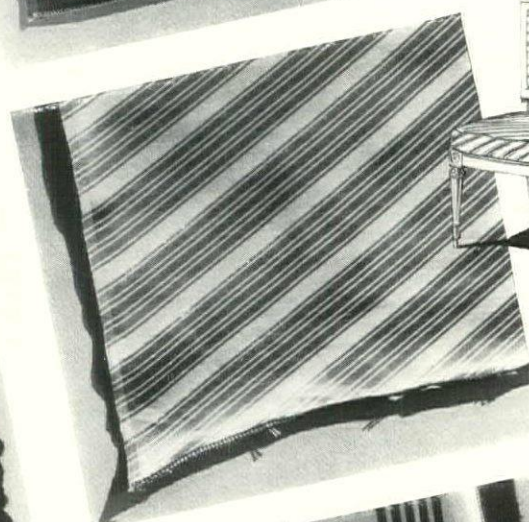
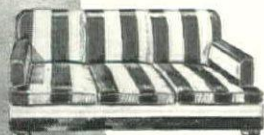
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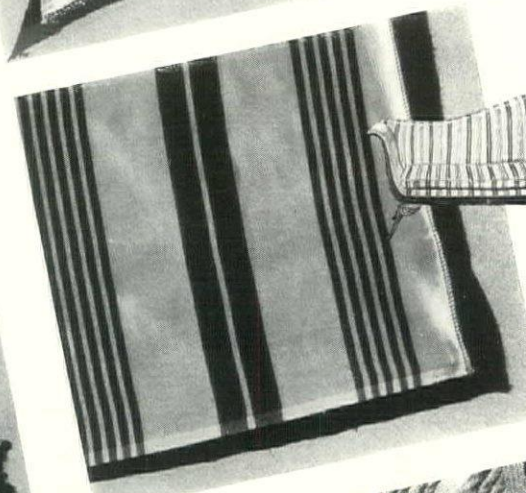
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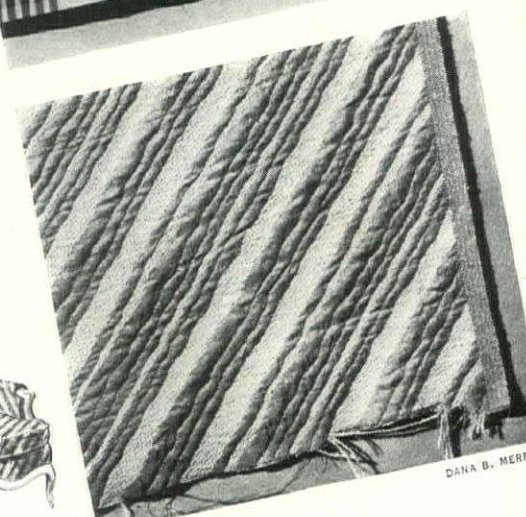
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DANA B. MERRILL



## Permanent floor coverings—a review

WHAT with modern furniture getting lower and lower until we are practically on the floor, and with plain walls predominating in modern decoration, the floor has assumed a new importance and prominence. It is no longer an afterthought to be covered by an inherited Persian rug or a chess-board of black and white linoleum, but must be a planned element in the decoration of the room.

Planning a floor is simply a question of what material to use and how to use it. The choice of the material is a triple problem involving functionalism, financial and esthetic considerations, and, what is more important, reconciling the three.

The dominating problem is, of course, the functional one. This is the selection of the material best suited to the type of room—and to the nature and degree of use to which it is exposed; if a bathroom, it will be subject to unusual heat and moisture; if a kitchen, to unusual heat, moisture, and the possible action of oils, acids, etc. These and other special conditions determine whether the floor should be hard or soft, cold or warm, smooth or rough, resilient or rigid, and to what extent water- and chemical-resistant. Another functional consideration is whether the material is suitable for application to the structure of your house and to the existing floor. For example, some flooring materials, such as linoleum, should not be used where the condition *below* the surface is not absolutely free from moisture. Or in the case of an old floor considerably out of level, a poured floor of the mastic type is indicated. Local climatic and atmospheric conditions are also important, especially in the case of the asphalt materials which soften in warm countries.

In the table at the end of this article has been listed a wide range of materials with their physical features and properties, and we hope that this will be of some value in simplifying this first, or functional, problem.

As to the second, or financial, problem, let your pocketbook be your guide, paying due regard, of course, to the fact that quality materials are always the cheapest in the long run.

And for the third, or esthetic, problem, this is a matter of your personal tastes and wishes and the style of your house. But from the list of suitable materials, select those of the desired texture, and of these choose the one whose natural color gamut invites the scheme you may have in mind.

Illustrated with seven designs in color  
on the following pages • By George Sakier

For instance, in asphalt tiles the colors are rather limited, because the basic material is dark asphalt. Rubber flooring may be had in practically any color except pure white. Portland cement lends itself to a large and subtle variety of pastel tints. Zenitherm has an unusual gamut of deep and earthy minor tones—bistres, sepias, brick, and purple. The best white is, of course, marble. Terrazzo, which is made of marble chips, offers a wide range except in the blues. Ceramic tile, particularly the glazed, offers perhaps the widest range of colors of any material, but the pointing material between the tiles will be apt to dull somewhat the final color result.

A definite difference in texture between floors and walls is desirable, not only for reasons of contrast but to avoid confusing light reflection.

Finally, the appropriateness of the material to the general character of the room is to be considered—whether it be private or public, formal or informal, masculine or feminine. As a general principle, the more public the room the more the material used should approach exterior building materials in character. In an outer hallway, which is semi-public, travertine, terrazzo, marble, tinted Portland cement, or linoleum in imitation of marble would therefore be consistent. In accord with this general principle, an interesting modern variation is linoleum or asphalt tile with metal insets.

Formality, although chiefly a matter of design, enters also into the choice of material. One would not use marble in a bedroom—except in the movies—nor would one scatter fur rugs about the floor of a dining room which still retains a degree of formality.

There was a time when you could distinguish between masculine and feminine materials. Browns, wood colors, tobacco, and leather colors were *a priori* masculine and anathema to women. Rough textures also were deemed masculine, but today you will find zebra skins in milady's boudoir and tobacco and cocoa browns are the rage.

This question of the degree of privacy, formality, etc., is the first consideration in the actual design of the floor. These factors determine the general style and treat-

ment—the more public the room, the more bold and flamboyant the treatment, and, conversely, an intimate room is moderate in design and more gentle in key and texture. A solid color rug, unless a very bright one, and an all-over pattern, unless a very bold one, tend to informality and are suitable to a bedroom. In a dining room, the right note of semi-formality will be established by a parquet floor with a moderate pattern or a rug with an all-over design. A plain-bordered rug could be used, but from one point of view is not entirely desirable because it shows footmarks and crumbs. In the entrance hall, put up a bold front with powerful design, interesting combination of materials; in fact, do anything you like, but remember formality. The living room should be both formal and informal. The Oriental rug, although not suited to modern schemes, has been throughout the centuries one of the happiest solutions of this problem. It accomplished this by a skilful combination of all-over pattern with formal border.

Next we come to color and texture. The color will first depend upon whether the floor is to be the dominant note (which is often the case in modern rooms) or whether it is the “binder”, harmonizing and knitting together like the bass viol in a symphony orchestra all the variegated colors in the room. Again, the best example of this is the Oriental rug. All colors looked well against it and with it. But it was no mere background; it had a tone and character of its own, powerful enough to organize a room, no matter how broken up by odd and vari-colored pieces of furniture. In the contemporary room this same service may to some extent be accomplished by the modern inlaid carpet.

If the floor is to be secondary to the wall treatment, it is best to leave the color until the room decoration is finished, including baseboard (more about baseboards later). Then only can one visualize what is necessary to complete the desired picture . . . the color, how dark, how light, how much pattern, what kind of pattern, etc. This is a matter partly of common sense, of taste, and of experience. A finished result is achieved largely by the correct use of border and (Continued on page 69)



MODERNISM TAKES THE FLOOR





## Seven suggestions for floor patterns

AT THE left in the top row is a concrete floor made from white Atlas Portland Cement tinted with azure blue mineral oxide color. The insets which divide the floor into squares are thin aluminum strips, and the central medallions are made up in cast aluminum

TO THE right above, Mr. Sakier suggests an asphalt tile floor to be used for a pantry or passage. The material comes in sheets and is cut to size. Combined with aluminum strips and inlays it makes an interesting and effective flooring. From Armstrong Cork Co.

TO THE extreme left, at the top of the opposite page, is shown an entrance hall floor that has been made of rubber carried out in a simple geometric design employing two colors, brown and ochre. This flooring material is a product of The Goodyear Rubber Co.

IN THE center of this page is a Zenitherm floor that has been designed to be appropriate for a foyer or a simple semi-public place. This material comes in subtle tints of neutral architectural tones, particularly lending itself to the type of ombré treatment illustrated

THE brilliant red, buff and blue design of squares shown, at the lower left on the opposite page, is a gay suggestion as to what the floor might be for a sun porch or a garden room. The material of this flooring is Armstrong's linoleum

IN THE center of the bottom line-up of floors we find a living room with Seam-Loc carpeting carried out in modernized Adam design. This carpet also follows the modern trend toward warm, soft tones. The colors used are nomad brown, Lido sand and raisin

AT THE immediate left is a modern living room that has been floored with Congoleum in two colors. The unusual colors make an unexpected harmony far remote from the common conception of this material as made for use in halls, pantries and kitchens



## The porch becomes a bird sanctuary

By Kate Brewster

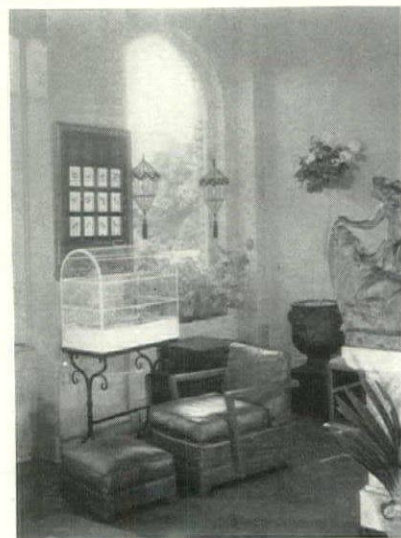
THE comfortable, old-fashioned porch has now become so stylized that it is nothing more than a room with more and larger windows than the other rooms of the house. But twenty-five years ago a porchless country house was unthinkable. Porches ran all around or they stuck out at the sides, and there the family sat in their rockers on the hot summer nights. During this period Covin Tree was built and the porch was made like many another, pleasant enough but completely unremarkable.

The years began to roll by until they numbered more than twenty, and the porch started to show some of the infirmities of age. Every now and again one of us brought up the subject of its rejuvenation but invariably the idea was tabled.

That was how matters stood until the other Autumn, which we spent in Sweden. And it was in Sweden that the fate of the porch was finally decided. There we became the proud possessors of Carl Milles' "Europa and the Bull" and Europa required a bower. So what place better than the old porch, open, as it was, to the sun and wind, surrounded by green terraces and sheltered all about by tall trees?

No structural changes were made, but wherever the brickwork of the house and the concrete of the supporting pillars were exposed they were plastered and painted a green which set off the beautiful green patina of the bronze, which Milles himself had applied exactly to his liking. A travertine wall fountain was left in place, some black Swedish iron urns were set about, lots of small Ivy pyramids installed and the floor of the place painted dark green. In the middle was set our Europa, on a revolving marble base that was designed for her by Milles.

At the end of the porch, where plain screens had been, shallow cages were set into the square pillars, with glass on the outside and black wire toward the house. Into the cages were put about forty little tropical birds of many kinds and colors who perched on the bare branches provided for them and sang their little songs, or flew back and forth from one cage to the other through the small panel just over the central door. At the top of the cages a sort of lambrequin of black-painted metal was set, and at the bottom wide shelves were banked with flowering plants to give the



birds the shelter that they like to have from the too-bright daylight.

At first, experiments were made with rare birds but it was found that these did not live very long and were difficult and expensive to renew, so now the variety is not so great and the color not quite so remarkable. A dozen or more sorts live on from season to season, with only an occasional tragedy. Most of them now are tiny, brilliant finches, but there are weavers, mannikins and nuns also. They all have songs or series of notes and, to our delight, they twitter away incessantly.

The birds are put into a big square cage in Winter and taken into the house as, even though the porch is glazed and heated then, they could not bear the cold radiating from the glass. They are put out in the early Spring and stay well into the Autumn. Thick green shades pull down and shelter them on chilly nights or too windy days. They are rather dirty, as all birds are, but the outer glass opens like casement windows so the cages can be easily cleaned from the outside, one cage at a time while the birds are tempted from one to the other with lettuce leaves or bits of apple. They are fed on seeds of various kinds, with an occasional banquet of meal-worms or flies and plenty of greens taken from the vegetable garden.

Whether or not Europa approves of her special bower, we have not been able to learn, but the birds sing contented songs and people come from miles about to see this new decorative note.



CARL MILLES' figure "Europa and the Bull" on a revolving stand is the central feature of this glassed-in outdoor bird room. Huge bird-cages at the end of the room have been made merely by screening the inside of the window embrasures





FOUNTAIN COURT

A CLUSTER of eleven peasant houses at Dampierre, France, formed the basis of the European home of Mr. and Mrs. Marley F. Hay. Their lines were faithfully retained and their disposition formed two courts. With these the owners made what savors of a modern Arabian Nights

GREAT quantities of tiles, collected by the owners on their travels, were used to floor the courts. The space now taken for this fountain court was originally occupied by a chicken run. The corner seats are covered with brilliant tiles. In the rear can be seen one of the guest houses

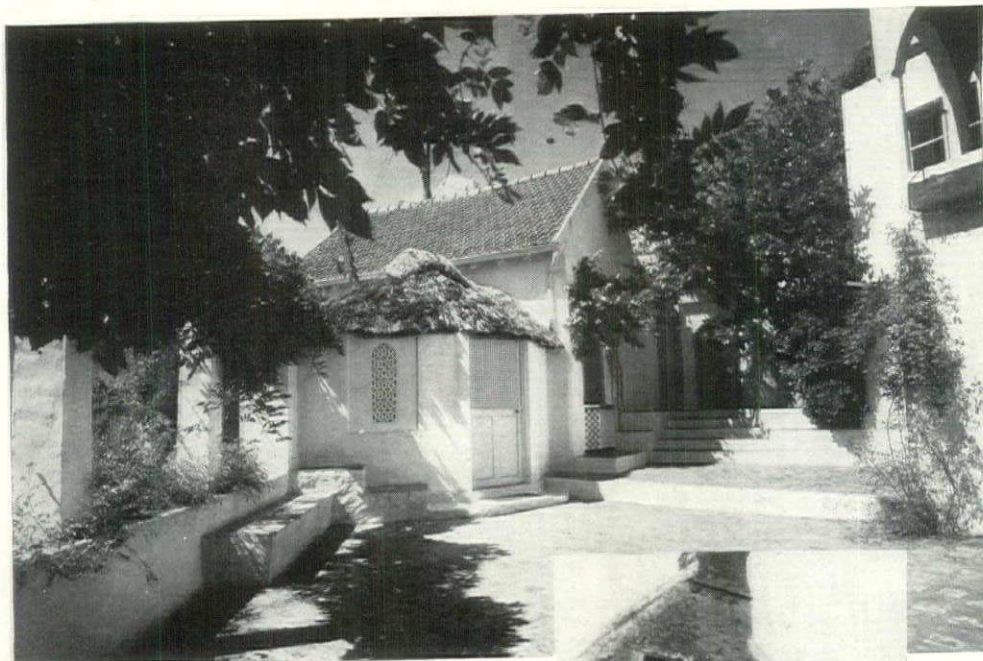


BEFORE REMODELING

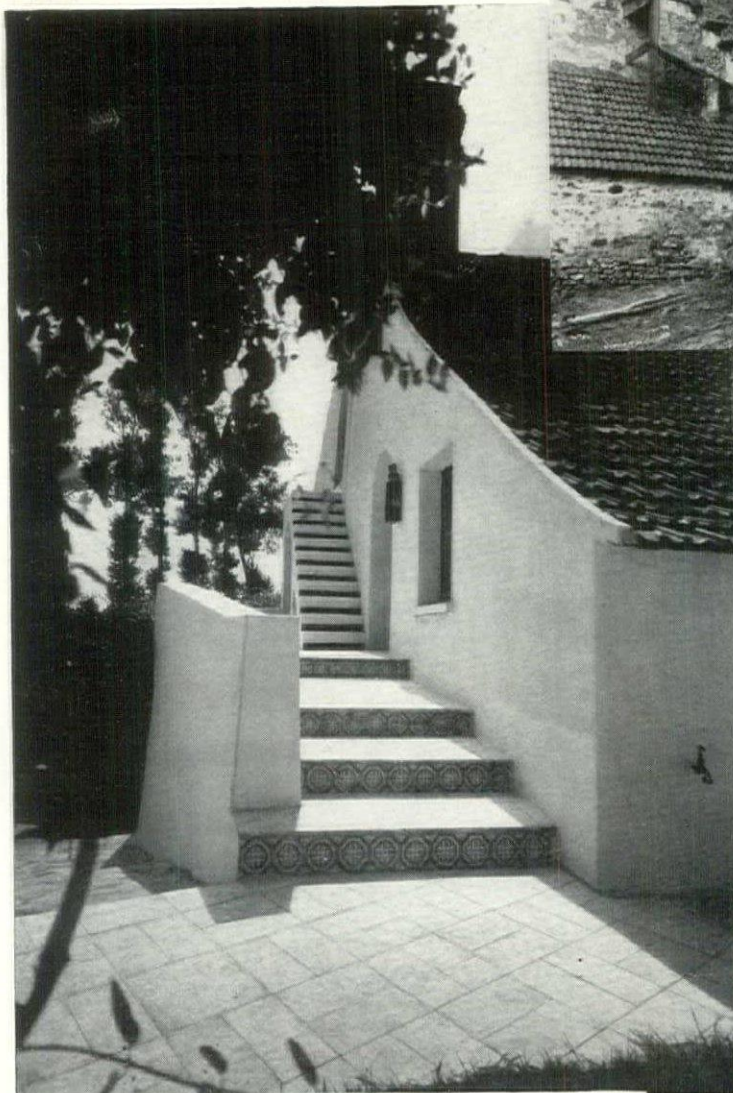
**From a group of peasant houses an American made a home**



## Inside and out the white walls of "Al Isba"



ENTRANCE DOOR



STAIRS BEFORE AND AFTER



MOORISH COURT

THE main door (left) opens on a comfortable group of low buildings, all retained from the original peasant surroundings. This door marks the passage from the peasant to the exotic air. Below is the outside stair of white cement and blue and white tiles shown at bottom of page, that replaced the farmer's ladder

A SUN-WASHED court surrounded by a cloister of Moorish arches connects the buildings. At night these cloisters are lighted blue. Two other of the courts are on the opposite page—the fountain court with the tile-framed dining room door and the entrance court with its handsomely detailed wrought iron entrance gate

OF THE interior views opposite, one shows the black and white entrance hall and the other the music room. The latter was made from four connecting peasant rooms, with their ceilings raised and the beams replaced. The furniture is mainly Hispano-Moresque; especially fine are two large 15th Century traveling chests

EVERYTHING about "Al Isba" was planned and directed by Mr. and Mrs. Hay. Designs for the doors of leather or copper as well as the architecture, were skilfully carried out by local cabinet-makers, stone cutters and builders. The garden is planted in rising tiers of blue, yellow and white flowers in solid blocks

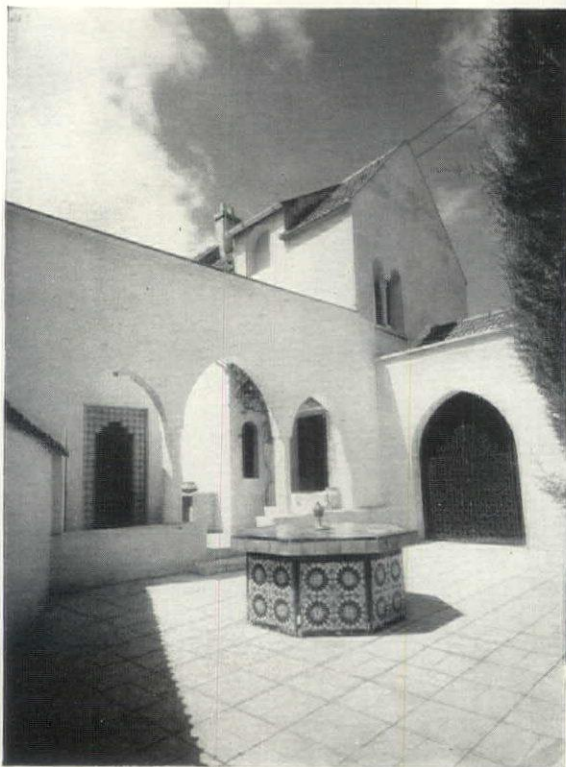




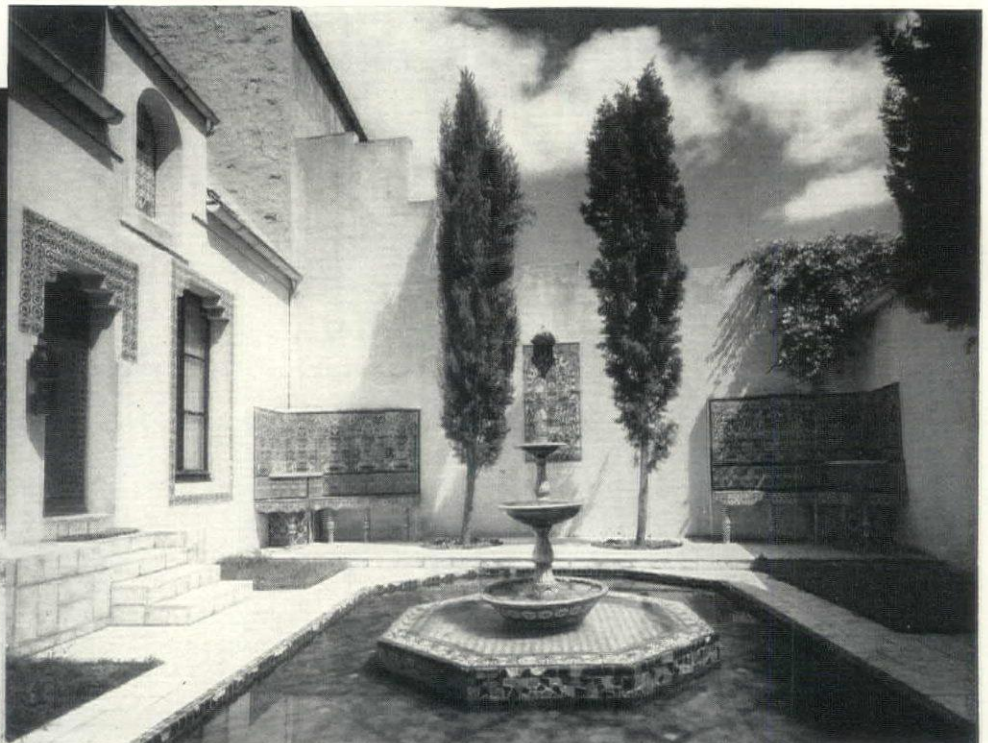
MUSIC ROOM



ENTRANCE HALL

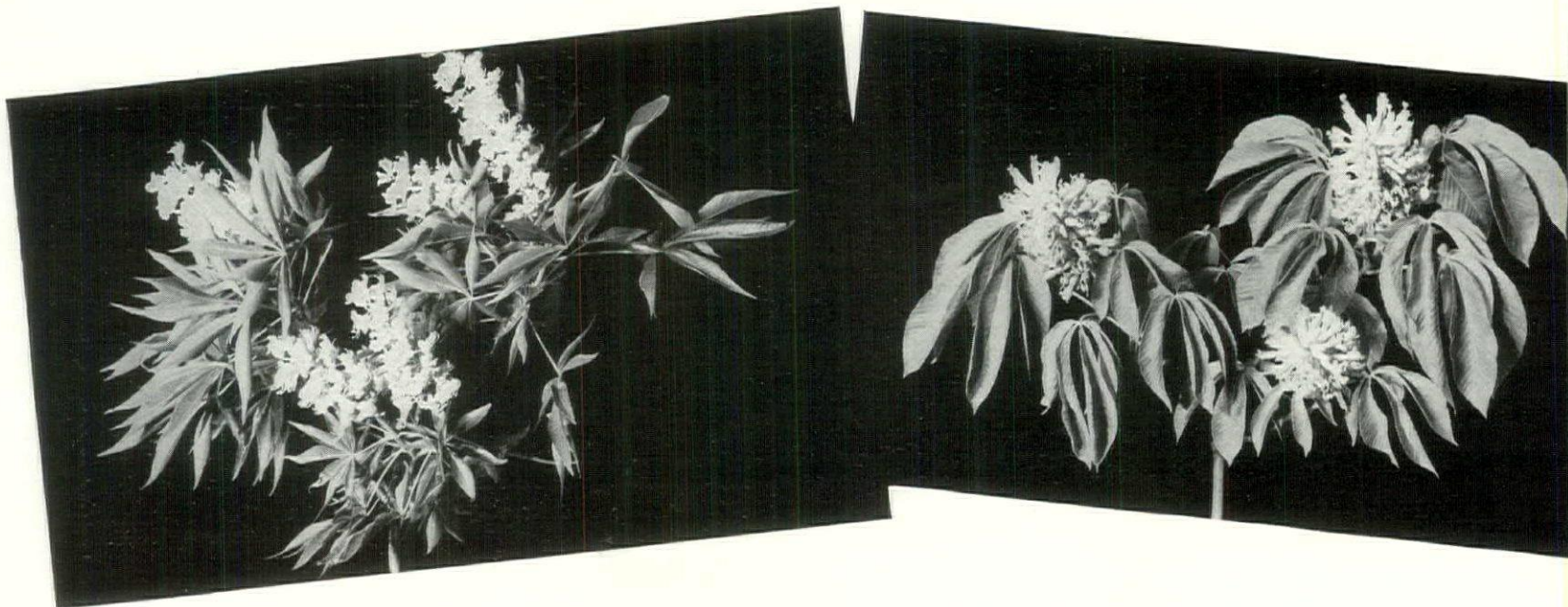


ENTRANCE COURT



FOUNTAIN COURT





## Horsechestnuts for lawn and garden

By Arthur D. Slavin

IF WE discount the occasional word of praise given to the Horsechestnut by a few enthusiastic horticulturists, it may be truly said that this tree does not stand in high favor with the gardening profession. The old adage concerning familiarity and contempt is most certain to apply here, for this tree is indeed well known. Despite all of the malediction heaped upon it, were I asked to mention some of our best woody flowering plants, the Horsechestnut would receive a high place among the favorites.

Were there only the one species which we so commonly see, I would have little ground for argument and would perhaps agree with the majority in its opinion of this tree. The Horsechestnut has, however, many more than a single representative, ranging in size from small shrubs to the large tree we know so well. The color of its flowers is a most important feature. The whitish blossoms of the common Horsechestnut are but one possibility in color choice. The entire range begins with white, turns next to yellow, then to your own choice of pink, and finally to red.

It is true that the greater number of *Aesculus*, the botanical name for the genus, are not, as we see them, encouraging examples of good plant material. Before we condemn, however, let us examine the evidence. Most of the specimens which we see have been planted as street trees. We need go no further! No flowering tree, at least in the northern states, has ever made successful material for avenue ornamentation. Flowering trees need and use large

amounts of food. It is an almost invariable rule, too, that they must have a cool, rich, well drained soil. It is seldom that any of these requirements can be satisfied in street plantings. The soil, if not composed largely of fill and debris, is seldom fertile, and the parching effect caused by pavement and sidewalks often makes it miraculous that any tree can exist.

The name Horsechestnut comes to us from Europe, while the synonym Buckeye is the American designation. The common Horsechestnut, *Aesculus hippocastanum* finds its home in Greece. Three others come from the Orient—one hailing from Japan and two from China. Still another has its home in the Himalayas. The remainder are native to North America where most of them are found in the southern and central sections of the United States. A definite botanical character serves to divide the group into two sections: the first has winter buds which are sticky or viscid, while those of the second are smooth. The fact that the common Horsechestnut belongs to the first mentioned group gives rise to the designation Horsechestnut for those plants with sticky buds, and Buckeye for those with smooth bud covering. Leaving aside the varieties of the genus for the moment, there is a selection of more than twenty species, and no more than four of these are too tender for the New England states. There is perhaps no section of the country where a complete combination of sizes and flowering color is not possible.

Invariably Horsechestnuts have a dense-

ness of foliage which cannot but attract attention, and their flowering ability, with respect to both the size and color of the blossoms, is unaffected by the diminished bulk of the plant. For successful use in ornamentation this group of plants does not lend itself to other than corrective pruning for form, hence their employment in specimen plantings is their most noteworthy feature. As backgrounds, informal borders, corner plantings as specimen groupings, or in semi-screen arrangements, they will work in utmost harmony to produce a decidedly ornamental effect upon the landscape.

Proper placement is the secret of success in all specimen plantings. The various forms of the Horsechestnut offer many pleasing combinations. Sufficient space for proper development of the individual is the first rule in arranging these trees in the landscape. Where there is sufficient room and a pastoral effect is the essential of the design, the larger tree forms are most appropriate. In the smaller garden where there is room for specimen shrubs, nothing is more pleasing than the several colored flowering forms of the dwarf sorts. Incidentally there is often incorporated a combination of trees and shrubs in the planting scheme. For such work an excellent combination is easily obtained with this genus. All that is necessary is sufficient room for ultimate development, and plenty of light, because no Horsechestnut can be expected to produce luxuriant growth and prodigious quantity of bloom if deprived of the life-giving energy of Old Sol.

Coming to the qualities of the various specific members of this plant group, it will make our discussion simpler if we follow the principal divisions of the genus. As we have already mentioned, there are two: those with sticky winter buds and those with smooth buds. Additional characters common to all of the genus are the gen-



erally erect flower spikes or panicles, and the palmately compound leaves which consist of from five to nine leaflets arranged like the fingers of one's hand. The common Horsechestnut is the best known of the viscid bud group. It is hardy throughout the country and is perhaps the largest of its group—it reaches a height of more than one hundred feet in some cases. Trees seventy to eighty feet tall are by no means a rarity in the eastern parts of this country; in England, where there are several plantings of renown, the trunk often is more than six and a quarter feet in diameter. The habit of growth is generally upright with horizontal branching. The flowers are in upright panicles often twelve inches long.

The double flowered form *baumanni* is a favorite wherever planted. The clusters appear as a nearly solid pyramid of white and because of the denseness of the panicles the flowering period is extended for a longer time than in the type. It is especially valuable for planting where the fruit is objectionable, as it does not ripen seed. Unfortunately, it does not appear to attain the size of the type, although specimens thirty-five to forty feet high are by no means uncommon.

A second form, distinguished by its branching habit and called *umbraculifera*, is a valuable ornamental tree. Unlike the type which carries its trunk to the top of the tree, in this (Continued on page 76)

THREE of the finer tree forms of Horsechestnut, and two of shrubby character, are illustrated here. Opposite: the flowers and foliage of *Aesculus arguta*, of shrub type; and *Aesculus neglecta tomentosa*, another shrubby form. On this page: top left, *Aesculus turbinata*; top right, *A. hippocastanum baumanni*; center, *A. carnea brioti*; right, *A. hippocastanum baumanni* in flower




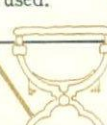




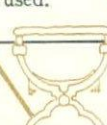


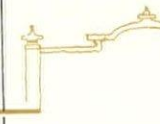





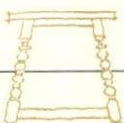


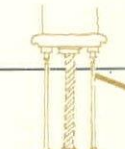
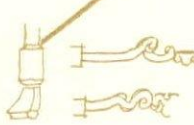
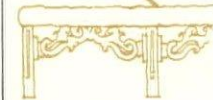

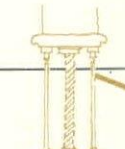
# Four famous furniture styles

By Emily Helen Butterfield

## ITALIAN RENAISSANCE • 1300 and following


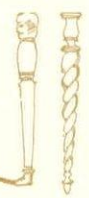

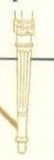


	SHAPE	COLOR	MATERIAL	LEGS	DECORATION	COVERING	SPIRIT
TABLES	Round and rectangular. Some with pedestal ends and carved stretchers. 	Rich toned woods, browns, and reds. Grays and masonry colors also found.	Hard wood, some metal for various details. Stone sometimes used for pedestals and tops.	Sometimes turned. Richly carved pedestal ends. Also lyre-shaped ends. Legs also tapered and rather delicate. Instep legs with stalwart stretchers.	Carving in bold curves. Rich coloring. Metal headed nails. Leather, in turn-decorated. 	Velvets, and brocades, for hangings and covers. Sometimes tops covered with leather.	Great variety. 
CHAIRS	Square backed and square armed. High backs. Chairs built high from floor to avoid cold floors and hence footstools were used. The so-called Dante chair also used. 	Oak, chestnut, hard wood, walnut browns. A method of treating developed a gray tint in cracks and crevices. Polychrome.	Hard woods, metal, stone occasionally or marbles. Usually iron work for the Dante chairs with the wood. 	Turned and tapered, straight with stretchers, cabriole. Stretchers frequently carved and heavy. 	Fringe and tassels, metal tack heads, carving, polychrome. 	Rich and bold figured brocades, velvets, plush, etc., also leather. Backs of chairs sometimes paneled.	Chairs designed for large palace rooms and halls and hence usually made to a large scale. 
CREDENZA OR WALL CABINET	Oblong and of various heights. 	Many colors frequently used in polychrome effects.	Oak, chestnut, walnut.	When furniture came close to the floor, claw legs frequently seen.	Panels and many moldings. Polychrome. 		
DESKS	Cabinet types. 	Rich wood tones, sometimes polychromed.	Oak, walnut and other hard woods, metal used for hinges, etc.	Turned, also pedestal.	Moldings, hardware treated ornately. Color. Designs in color, geometric or scrolls. 		Rich effect usually sought.

## SPANISH RENAISSANCE • 1500 and following


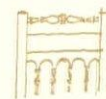


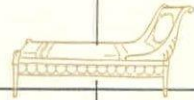


	SHAPE	COLOR	MATERIAL	LEGS	DECORATION	COVERING	SPIRIT
TABLES	Many rectangular with legs built slanting wise. Pedestal tables. 	Abundance of color, used as well as the rich tones of the hard woods.	Hard woods, metals and stone occasionally used. 	Often square. Again turned with spindle effect. Pedestals highly decorative with large bold curves though usually closed. Stretchers also stout and heavily carved though closed.	Carvings. Stretchers run through pedestals and decoratively treated. 		
CHAIRS AND STOOLS, COUCHES	Round and square. Arms open and also closed and open arms with tops upholstered. 	Browns, grays, and dark colors of rich, hard woods.	Walnut, mahogany and other woods of like hardness. Metal, leather also used. 	Foot often splayed out. Turned and spindle legs. Plain and ornate stretchers. 	Stretchers very decorative. Sometimes made to serve as apron for couch or stool as well. 	Heavily upholstered with large patterned fabrics as well as plain. Rich colors and embroideries. Loose cushions with fringe and tassels.	The turned parts frequently showed Flemish derivation. 
CABINETS AND WALL PIECES	Usually square and rectangular in form. Often well above floor.	Colors always freely used.	Woods, leathers, metals. 	Often cabinets, etc., placed high from floor on pedestals or on a pedestal group of perhaps three legs which in turn rested on a base.	Panels and carving. Polychrome often in geometrical designs. Legs and similar decorative pieces twisted and turned.		



# LOUIS XVI • 1774-1792

	SHAPE	COLOR	MATERIAL	LEGS	DECORATION	COVERING	SPIRIT
<b>TABLES</b>	Round, oval, oblong, square. Curves and straight outlines. Curves in general outline. Also long pedestal tables. Console in bracket effect.	Continued cheerful colors and effects. 	Rosewood, mahogany and various combinations. The tops are sometimes covered with leather.	Straight and tapering with curved approaches to apron. Curved with cartouches at union of legs with apron. Caryatid legs. Pedestal tables with two lyre-shaped legs. Curved with scrolls and ornate cartouche, decorated cross-stretchers.	Inlays, paintings, carvings, metal work, even to a strip like a guard around the top. Ormolu moldings.		
<b>CHAIRS</b>	Square or round seats. Rounded backs. Lyre-shaped upright pieces. Comfort considered.	As for tables.	Hard woods of various kinds. 	Graceful curves, also square sections. Restraint shown when compared with previous designs. 	Curves and carvings. Arms were sometimes upholstered. Backs were frequently made of curves which were, in turn, decorated.	Cane used often for chair backs and plush or velvet or combinations for seats.	Milder than Louis XV in its outline and decoration. Tendency growing toward restraint.
<b>SOFAS</b>	Frequently a series of chair backs, seats and legs. Lyre motif for backs. Again a moderately long couch, semi-oval.	Clear tones of various pleasing tinted woods. Also lesser woods for painting.	All manner of woods.	Fluted and tapered and straight.	Curves. Arms turned, but fewer scrolls evidenced.	Arms open of wood or upholstered or also closed and upholstered.	
<b>COMMODOES AND WALL PIECES, ETC.</b>	Oval, oblong, and oval with square back. Sometimes with two sides and front bowed out.	Colorful. Decorative feature as one unit covering entire surface regardless of doors or drawers.	Few restrictions as to wood to be used. Much to be painted and lacquered.	Frequently short as furniture was low.	Painted, carved, turned. Paneling borders, festoons, lacquer.		

# DIRECTOIRE • 1795

	SHAPE	COLOR	MATERIAL	LEGS	DECORATION	COVERING	SPIRIT
<b>TABLES</b>	Oblong. Pedestal tables. Round tripod tables. 	Rich colors. Strong yellows and black.	Mahogany, chestnut. Marble used for table tops.	Tapered, usually with long, slow curves.	Painting, carving. Sometimes ormolu. Pompeian groups sometimes used for decoration.		Wall tables frequently assembled as part of a paneled motif blending with the architectural treatment.
<b>CHAIRS</b>	Square and round seats. Backs with long, slow sweeping curves.	Pompeian colors and combinations evident.	Rare hard woods, also less valuable ones which were painted. 	Square or round in section, but tapered. Long, slow curves.		Silks and satins in rich colors. Chintz and flower designs formally arranged.	Few stretchers or rungs seen. Carved festoons and draperies. Classic influence everywhere evident.
<b>BEDS AND COUCHES</b>	Head and foot same height. Square head- and foot-pieces. Again long sweeping curves for head and foot as in David's famed portrait of Madame Récamier.	Rich tones. 	Mahogany, etc.	Turned legs, low, also plain ones with a gentle sweep outward.	Paneling used for adornment. Low, sweeping pediment tops sometimes seen.	Satin with many stripes, narrow. Pictured fabrics showing classic adornments.	Tendency to obliterate gilt and gold led to much black. Some couches had no backs.
<b>WALL PIECES</b>	Round, oval, rectangular.		As for other furniture.	Flaring with curves, usually low.	Arabesques, rosettes, colored stripes or strips making panels. Festoons, urns, etc. Broken pedimental tops occasionally.		Classic lines, profiles, panels. 

This is the fourth and last of a series of charts by Miss Butterfield showing the characteristics of important decorative periods.



## Polynesian motifs bring a fresh note to furniture design



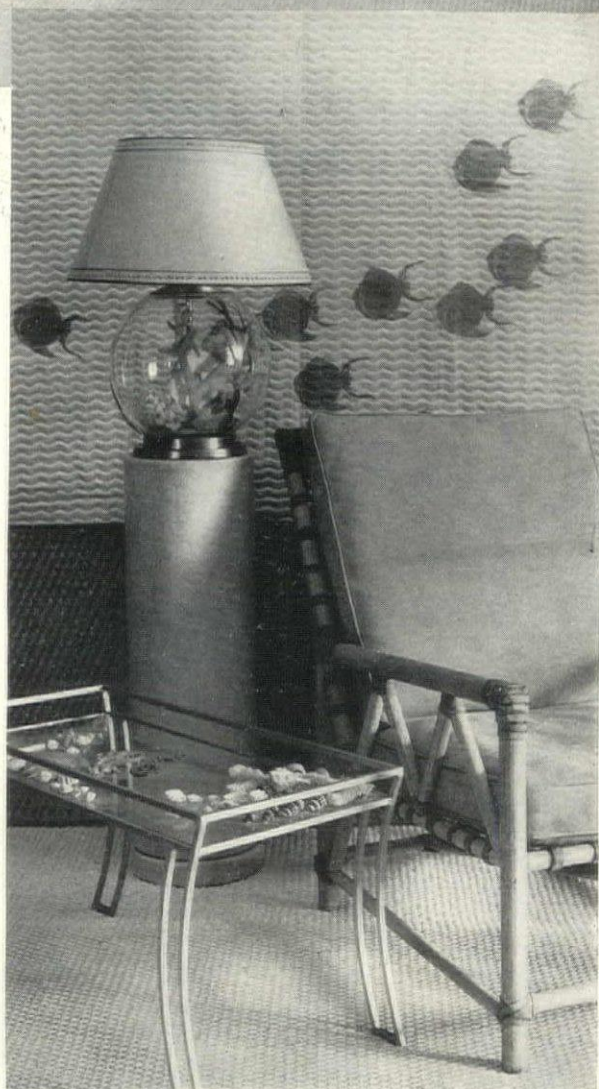
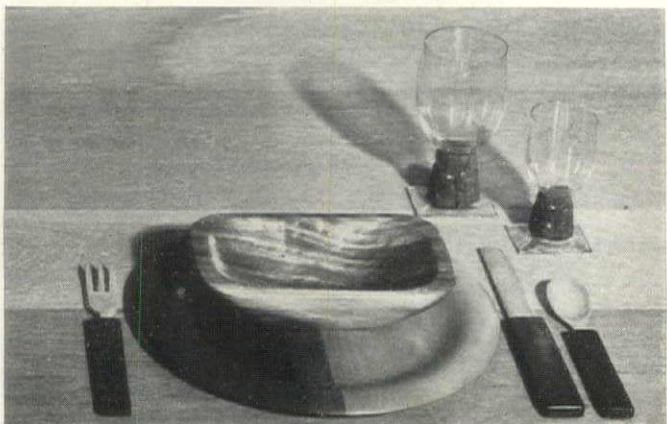
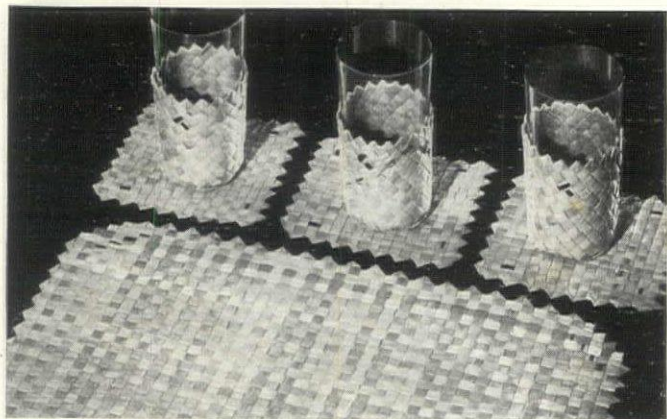
POLYNESIAN motifs, ancient in origin but surprisingly modern in feeling, inspired this beautiful Hawaiian furniture photographed in Honolulu for House & Garden. Created by Gump's of San Francisco and Honolulu, it is the newest note in furniture design. Left. Dining table of bleached wood with leather bindings. Fret motif at the ends is an old Polynesian pattern from the Marquesan Islands.

BELOW. Furniture covered in plaited *lauhala*—durable fibre, a lovely pale beige color. Opposite. The very modern designs of the reed and wood group are from primitive Polynesian sources. Painted white and yellow; white chenille upholstery welled in yellow leather. Below this are *lauhala* table mats and glass holders, dishes of beautiful tropical woods, and glasses with carved wooden stems.

IN THE sea group opposite is an iron coffee table displaying under its glass top a collection of shells, coral and sea horses. The lamp is a glass sphere containing tree-like formations of coral; hand-blocked gold and copper fish swim on the white damask drapery material in the background. Gump's have these entrancing Hawaiian things, which would be equally effective in gardens and houses in the East.





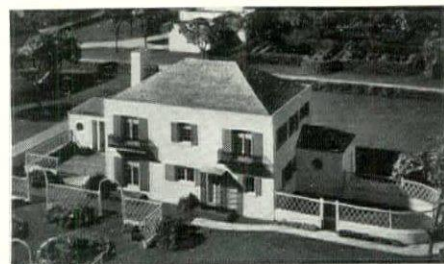


HAWAII TOURIST BUREAU PHOTOS



# OUR FOUR MODEL HOUSES TAKE THEIR DECORATING IDEAS FROM FOUR CORNERS OF THE COUNTRY

Now the decorating departments of four leading department stores tell us on these pages how they would decorate the four small houses that were published in the last issue. The miniature models themselves are going out on tour, to department stores all over the country. There they will be displayed, together with a collection of drapery and curtain materials that has been especially selected by our editors. The names of the stores where these displays will be held during the coming weeks are listed on page 78



MODERN versions of 18th Century English and Early American decoration are chosen by Lord & Taylor, of New York, for the Modified Georgian house, above, designed by Frank J. Forster. Entry and stairway, shown at the left below, are Chinese—following the style of Chippendale.

## ENTRY

WALLS: Modern Chinese gold paper; reed mouldings painted off-white.

CEILING: Off-white.

FLOOR: Bottle-green carpet.

ACCESSORIES: Lighting fixture on wall—white pagoda mirror-backed with illuminated Chinese figures.

## LIVING ROOM

WALLS: Painted clear butter yellow.

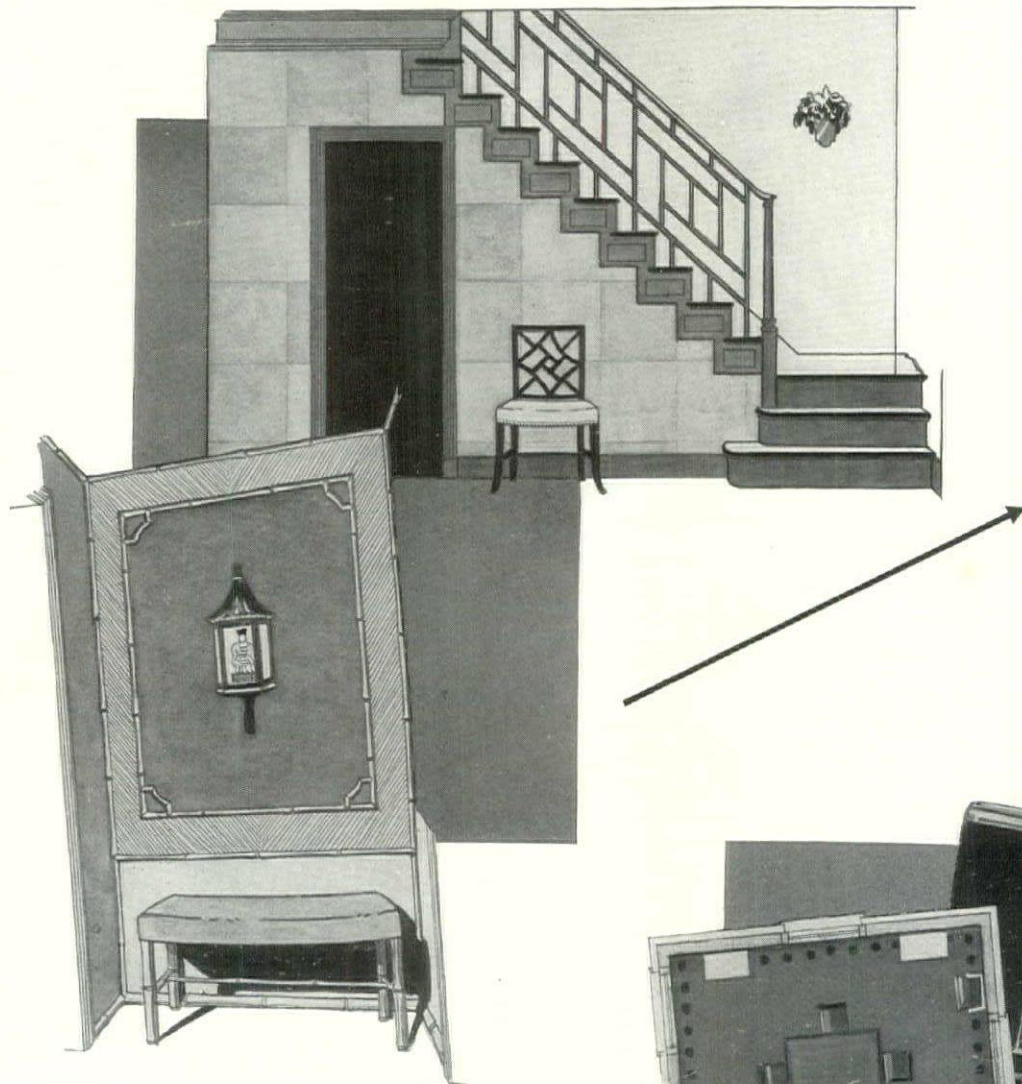
WOODWORK: Including bookshelves, doors, fireplace framings, pilasters and cornice—all silver leafed, shellacked and slightly antiqued.

FIREPLACE: Verde antique marble facing and hearth: deep, blue-black lining.

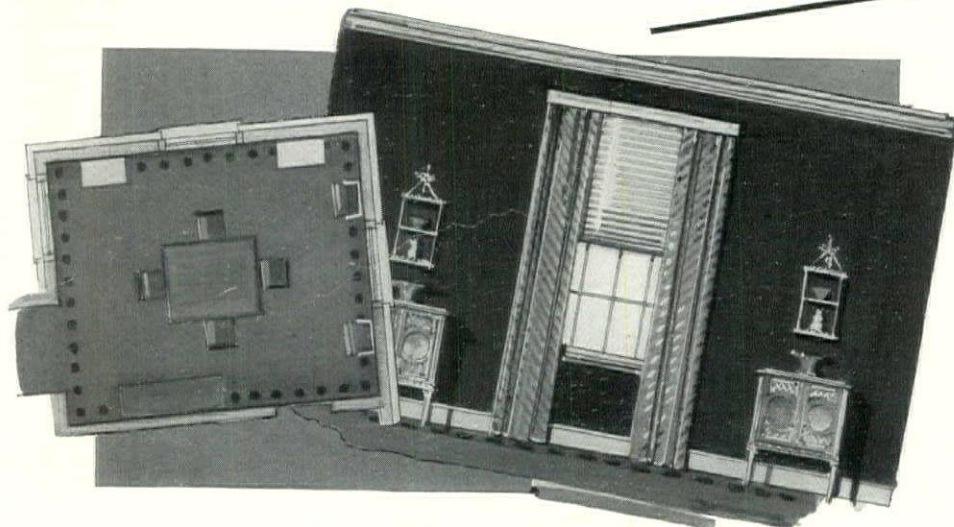
FLOOR: Bottle green carpeting.

WINDOWS: White, dull finish, damask curtains headed with brilliant green mirror cornices and off-white bamboo mouldings.

FURNITURE: Georgian and Chinese-Modern finished in old white lacquer and brown mahogany. Jade green, beige and cocoa-colored upholstery for chairs and sofa. (Continued on page 75)

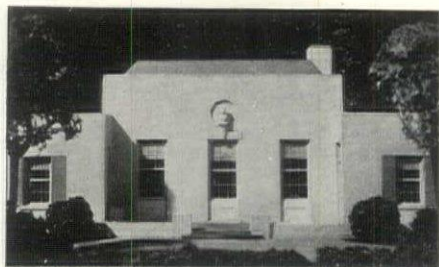


LORD & TAYLOR  
DECORATES THE GEORGIAN HOUSE



MARSHALL FIELD DECORATES THE REGENCY HOUSE





THREE rooms in the Regency house conceived by James W. O'Connor are the subject of suggestions below, contributed by Marshall Field, of Chicago. The modern aspect of these color schemes indicates the adaptability of this recently revived style to contemporary living. Follow the arrow to the dining room below.

#### LIVING ROOM

**WALLS:** Painted pale citron. Plaster band around room above doors to have painted stencil design. Recesses at doors to dining room and entry graded to darker tone of citron.

**CEILING:** Painted pale citron.

**WOODWORK:** Painted graduating darker shades of citron—doors being darker.

**MANTEL:** Dark green marble.

**FLOOR:** Covered in meadow-green carpet with border of balsam green and citron.

**WINDOWS:** Light citron curtains with tangerine fringe over balsam-green Venetian blinds.

**FURNITURE:** Walnut and holly upholstered in wood browns, cork and shades of tangerine. Occasional tables of glass.

**ACCESSORIES:** White and citron. Lamps with white shades.

#### DINING ROOM

**WALLS:** Painted a soft, coppery cocoa.

**CEILING:** Paint- (Continued on page 70)

FRANKLY and uncompromisingly in the mood of today are the interiors of the Boyd Hill house, as conceived by Neiman-Marcus of Dallas, Texas. Views of the living room are given below. A floor plan showing furniture arrangements is on page 70.

#### HALL

**WALLS:** Three gray; one, at entrance to living room, canary-yellow.

**CEILING:** Canary-yellow.

**WOODWORK:** Gray to match wall.

**FLOOR:** Soft gray carpet.

**ACCESSORIES:** Frosted glass and chromium lighting fixture. Three-foot mirrors flush with wall, either side front door from ceiling to baseboard. Ten-inch glass shelf with two-inch glass rods for supports. Large rubber plant in chromium stand.

#### LIVING ROOM

**WALLS, CEILING AND CARPET:** Same as hall.

**WINDOWS:** Curtained same as doors to terrace in dandelion-yellow modern fabric.

**FURNITURE:** Modern. Pair of loveseats (A) upholstered in yellow chenille striped gold and gray; pair of chromium coffee tables (B); pair of lounge chairs upholstered in gold novelty fabric (C); console table in natural rubbed finish, to be opened for games or extra din- (Continued on page 70)

UNDER the roof of the more informal Cotswold type of English house, designed by Julius Gregory, one finds both modern and traditional forms of decoration in an alliance sponsored by Bullock's of Los Angeles. Below is a pleasant window group in the living room.

#### LIVING ROOM

**WALLS:** Pale beige—painted in dull, powdery effect. Cornice in graduated shades of beige—lightest at ceiling.

**CEILING:** Light, pinky beige.

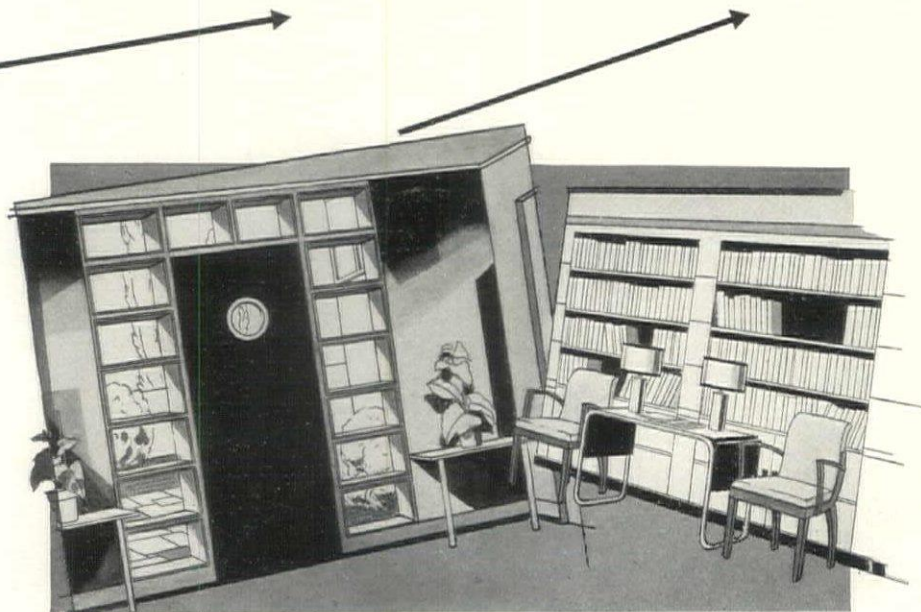
**WOOD TRIM:** Doors and window frames same as walls. Built-in bookcases to be painted and glazed eggplant brown outside and robin's-egg blue inside.

**HEARTH:** Dull black. Mantel trim eggplant brown matching exterior of bookcases.

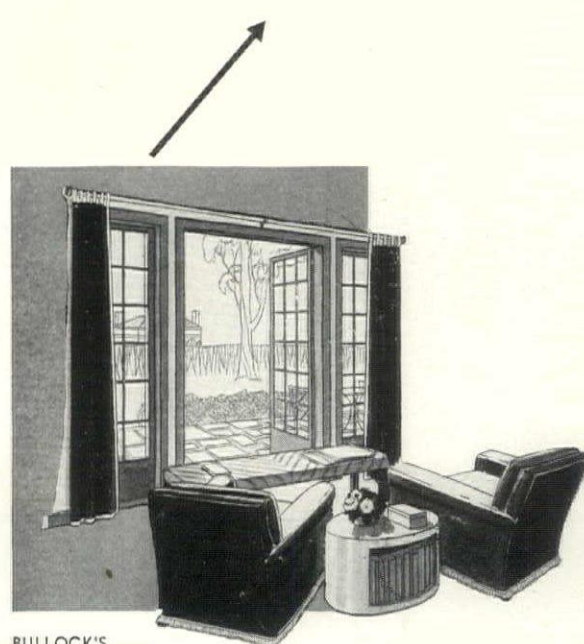
**FLOOR:** Enameled eggplant, waxed, and covered with pink-beige carpet embossed in fretwork design, with heavy, six-inch eggplant cotton fringe.

**WINDOWS:** Eggplant homespun curtains; very heavy white braid trim.

**FURNITURE:** Chippendale and Chinese Modern. Two square, sectional sofas upholstered in oyster-white fur-cloth; large, Chinese Modern coffee table—old-white, glazed, with amber glass top; monel metal and bakelite end tables; two walnut cabinets with white bone drawer handles, long, low walnut bench (Continued on page 75)



NEIMAN-MARCUS DECORATES THE MODERN HOUSE



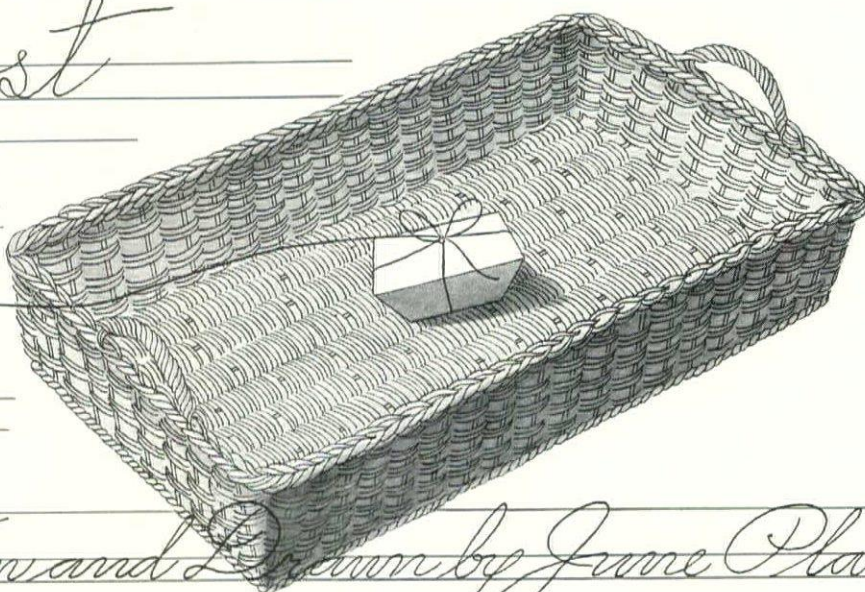
BULLOCK'S DECORATES THE COTSWOLD HOUSE



Almost

No

Meat



Written and Drawn by Irene Platt

THE idea of this little article is to see just how little meat we can use for a dish and still have the audacity to call it a meat dish. Some of the dishes are to be made with leftovers and some with honest-to-goodness meat straight from the butchers, but precious little of it. The usual fate of leftovers is to be made into a hash, which isn't a bad idea providing that they are made into good hash. The reason most hash isn't good is that it's generally full of hard bits of gristle and raw bits of onions and cold boiled potatoes. If you happen to have cold boiled potatoes and a bit of cold meat in the refrigerator, don't obey that impulse to join them together. Let the potatoes be made into a salad, but boil some nice fresh ones for the hash, and while we are on the subject, either grate the onion, or brown the chopped onion in the butter you are going to use, then fish the bits out and throw them away. The flavor will still be there and the hash will be much more delicate. As several of the recipes call for a tomato sauce I will first give directions for making this. All the recipes, by the way, are calculated for serving six, unless otherwise specified.

**TOMATO SAUCE.** Peel 2 lbs. of ripe tomatoes, cut in little pieces, put in an enamel saucepan with 2 white onions, sliced, 1 bouquet of parsley, 1 bay leaf, 1 pinch of thyme, 2 cloves and 1 cup of dry white wine. Simmer for an hour, then pass through a fine sieve.

Now melt 1 heaping tablespoon of butter and add 1 teaspoon of flour. Cook together without browning for several minutes, then add the tomato sauce. Salt and pepper to taste and add 1 teaspoon of beef extract dissolved in a little hot water. Continue to simmer gently until the right consistency. Then remove from fire and add 1 level tablespoon of butter. Stir until melted.

**POLENTA WITH SAUSAGES.** Into 6 cups of actively boiling salted water pour slowly, stirring all the while,  $1\frac{1}{2}$  cups of yellow corn meal. Cook in double-boiler half an hour, then pour out on a platter to about a half-inch thickness, and let it get cold. Now prick  $\frac{1}{2}$  lb. or more of Deerfoot sausages with a fork and put them in a frying pan to brown very delicately on all sides. Don't cook too long. Remove from pan and slice in little pieces. Now butter an oblong earthenware or glass baking dish. Cut the cold corn meal in squares. Put

a layer of them in the dish, place a dab of butter on each piece and sprinkle with grated Parmesan cheese. Next comes a layer of the sausages, then another layer of polenta, etc., until the dish is full, ending up with a layer of corn meal. Pour over this  $1\frac{1}{2}$  cups of tomato sauce. Sprinkle with cheese and bake in a hot oven until lightly browned. Serve at once.

**SPINACH AND TONGUE IN HORSE RADISH CREAM.** Remove stems from 4 lbs. of spinach, wash with meticulous care in ever so many waters. Boil in a little salted water for ten minutes. Drain well and run through a fine meat chopper. Put 2 tablespoons of butter in a saucepan, add the spinach and put on the fire. Stir continuously until hot. Salt and pepper to taste. Buy  $\frac{1}{2}$  lb. of cold boiled tongue sliced thin. Put a spoonful of spinach on each slice and roll and secure with a toothpick. Place in a buttered dish. Put 4 teaspoons of grated, moist horseradish in  $\frac{1}{2}$  pt. of cream, mix well and pour around the tongue rolls. Put immediately into a hot oven until well-heated through. Serve at once.

**SOUFFLÉ OF CHICKEN AND CHEESE.** Chop 1 carrot, 1 onion and 1 stalk of celery fine and brown lightly in 2 tablespoons of butter, then add 2 tablespoons of flour. Cook together for five minutes and gradually add 3 cups of hot milk. Continue to cook for several minutes. Remove from fire and mash through a fine sieve. Now add  $1\frac{1}{4}$  cups of finely minced chicken, a teaspoon of onion juice and salt and pepper. Put back on stove and heat well, then remove from fire and add 1 cup of grated Swiss or Parmesan cheese and the yolks of 5 eggs, well beaten. When cold, fold in the whites of 6 eggs beaten very stiff. Turn into a buttered dish and bake in a slow oven for about thirty-five or forty minutes. Serve at once.

**CHICKEN LIVER OMELETTE FOR FOUR.** Take 2 or 3 chicken livers. Sauté them in plenty of butter with 1 shallot chopped fine, until a golden brown. Pour 1 tablespoon of good cognac over them and light it. Remove from pan and chop. Put back in the pan and add  $\frac{1}{4}$  cup of boiling water in which has been dissolved 2 teaspoons of beef extract. Salt and pepper to taste and simmer for just a minute or two. Make up a 7 egg omelette in the usual way, and just before folding it over, pour in the chicken livers and their juice.



**CABBAGE STUFFED WITH CORNED BEEF HASH.** Parboil a large white cabbage, leaving it whole. Drain well, but save the cabbage water. Remove core and scoop out enough of the cabbage to leave a good-sized hole. Open 1 large can of corned beef, break it apart and chop fine. Peel and boil 2 lbs. of white potatoes, and when they are done drain and chop or cut into little squares. Put 2 tablespoons of butter in a frying pan and add 2 grated onions. When butter is hot, add the corned beef and a cup of cabbage water in which you have dissolved 2 tablespoons of tomato catsup. Cover and simmer without browning for half an hour, adding more cabbage water if necessary. Now add the potatoes and  $\frac{1}{2}$  cup of cream, and salt and pepper to taste. Remove from fire and fill the hole in the cabbage with the hash. Cover the top with the scooped-out cabbage. Place in a well-buttered baking dish. Dot with butter, moisten with cabbage juice and cook in slow oven until cabbage is tender. Remove cover, pour a little more cream over it and put under hot blaze to brown lightly.

**ANOTHER STUFFED CABBAGE.** Parboil a medium-sized white cabbage whole. Drain, and with a sharp knife cut out the core. Remove the leaves carefully, one by one, starting with the outside. Place them flat on the table in relation to the spot from which they were removed until the whole cabbage is laid out. Now reconstruct the cabbage, leaf by leaf, putting a little of the following stuffing on each leaf until it is back in its original form.

For the stuffing, mix 1 lb. of ground veal with  $\frac{1}{8}$  lb. of salt pork ground fine, add  $\frac{1}{2}$  cup of fine bread crumbs, 1 grated onion, salt and pepper, 1 pinch of thyme, another of chopped parsley and 2 raw eggs. Mix well together.

When the cabbage is back in its original form, wrap slices of bacon around it and tie it up securely. Put it in an iron cocotte containing some beef drippings, bacon-grease or butter, and pour over it 3 cups of bouillon. Cover and bake slowly for three hours. A half hour before serving, remove cover and let the juice reduce. Remove strings, pour hot tomato sauce over it and serve at once.

**SPAGHETTI.** Mix in a bowl  $\frac{1}{2}$  lb. each of raw ground veal, beef and pork, with  $\frac{1}{2}$  cup of chopped parsley, 1 raw egg and  $\frac{1}{2}$  a clove of garlic chopped very fine. Season with salt and pepper and shape into little meat balls. Fry 1 large onion, sliced, in teaspoon of lard and  $\frac{1}{4}$  cup of olive oil until yellow. Do not allow onion to brown. Then add the meat balls and cook until they turn white. Open 1 small can of tomatoes and

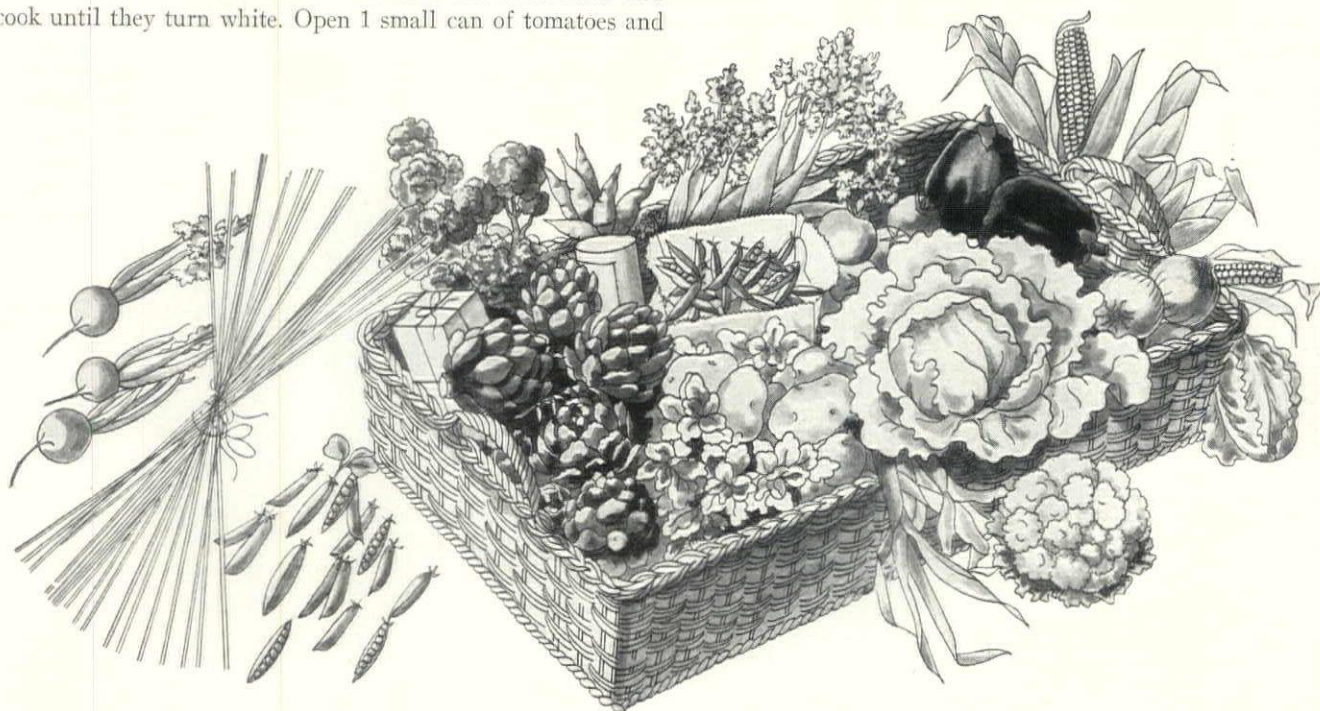
mix with them 1 can of imported tomato paste dissolved in 2 cups of stock, or water. Pour this in on the meat balls, add  $1\frac{1}{2}$  bay leaves, 5 whole cloves, 1 teaspoon of sugar, 1 pinch of red pepper, black pepper and salt. Also add  $\frac{1}{4}$  lb. of peeled, sliced mushrooms. Allow this to cook slowly for three hours. I generally cook it in the oven.

Now for the spaghetti part. Put  $1\frac{1}{2}$  lbs. unbroken spaghetti into a large pot of boiling water and cook until just barely tender. When nearly cooked, salt it. Drain and dash a little cold water over it to wash off the starch. Mix the spaghetti with part of the sauce from which the meat balls have been removed. Add a handful of grated Parmesan cheese when mixing. Put on large platter, garnish with the meat balls and pour the rest of the sauce around the edge. Serve a bowl of grated cheese with this.

**ARTICHOKE HEARTS STUFFED WITH HAM AND MUSHROOMS, WITH TOMATO SAUCE.** Make the tomato sauce previously given. Cook 6 large artichokes in salted water. Take off the leaves and scrape the ends of each with a dull knife to remove the good part. Remove the thistle carefully and trim the hearts. Now peel, wash and chop fine  $\frac{1}{2}$  lb. of mushrooms. Chop 3 little shallots and brown them lightly in a little olive oil and butter. Add the mushrooms and cook until almost dry. Put 1 or 2 slices of cold boiled ham through the meat grinder. Now mix the mushrooms and ham together, cool a bit and add a little chopped parsley, the artichoke meat, and bind with the yolks of 2 eggs. Salt and pepper to taste. Fill the artichoke hearts with this mixture heaping full. Cover each one with a little circle of thinly sliced ham. Place these in a buttered baking dish and put a little lump of butter on each one. Bake in a hot oven until the ham begins to brown. Serve with the tomato sauce given before.

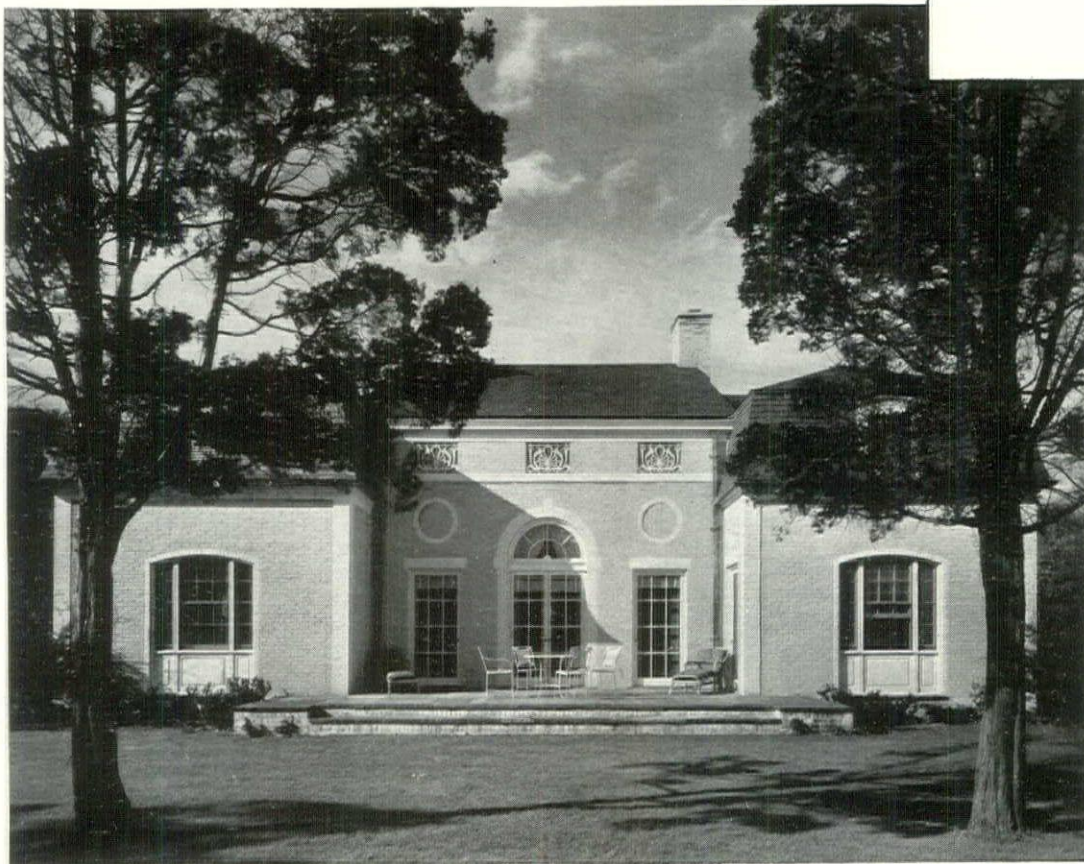
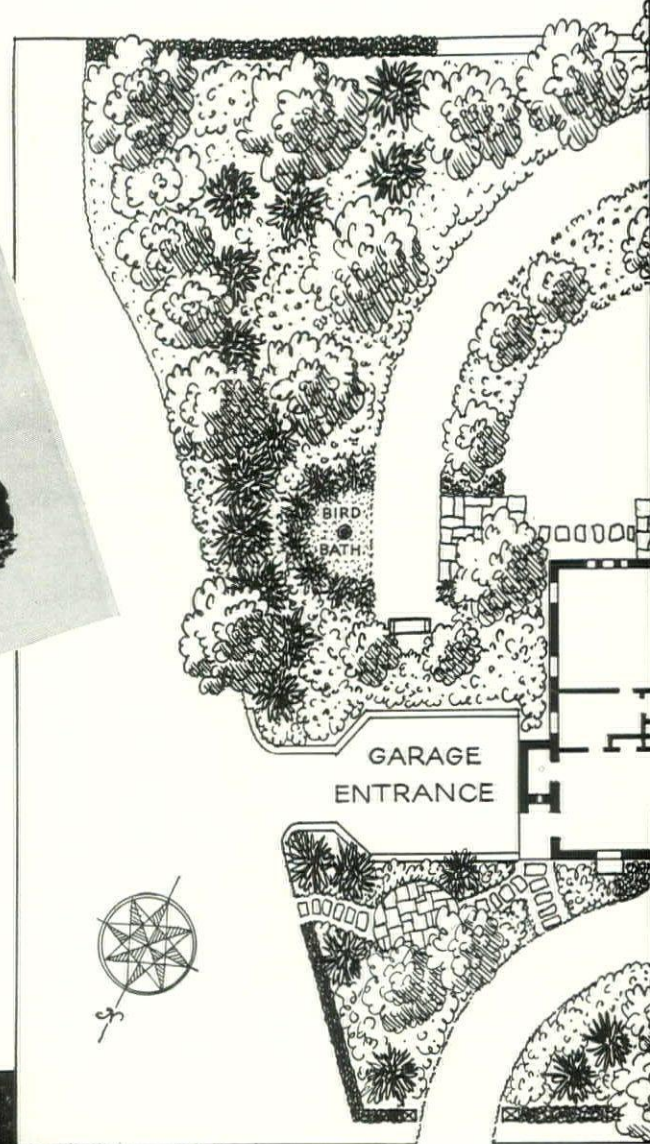
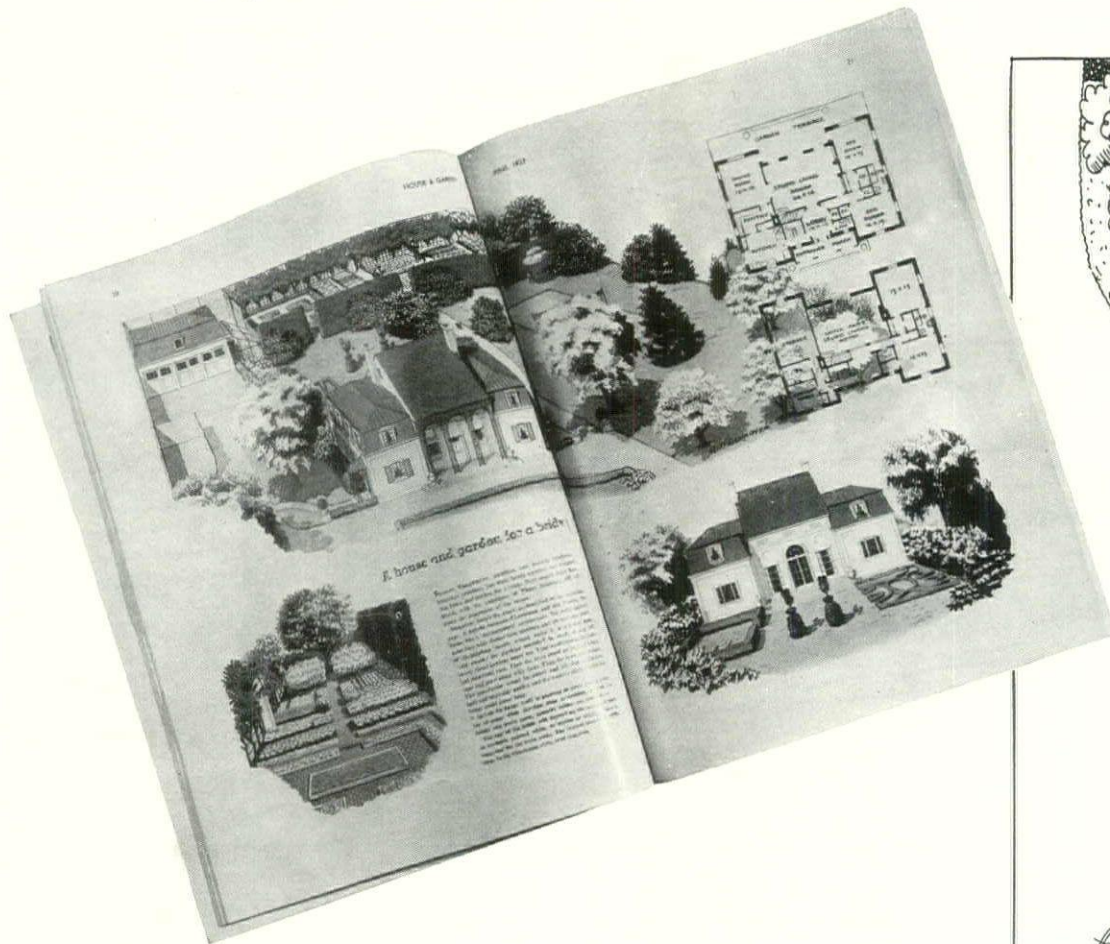
**PANCAKE DELICACIES.** This dish consists of French pancakes stuffed with chicken and mushroom hash and rolled. They are then placed in an oblong glass cooking dish, covered with cream sauce, sprinkled with Parmesan cheese and baked in the oven until brown.

For the hash, prepare a cup of finely ground chicken minus all gristle and skin. Peel, wash, and chop fine  $\frac{1}{2}$  lb. of mushrooms. Sauté in 2 tablespoons of (Continued on page 79)





## A HOUSE & GARDEN HOME



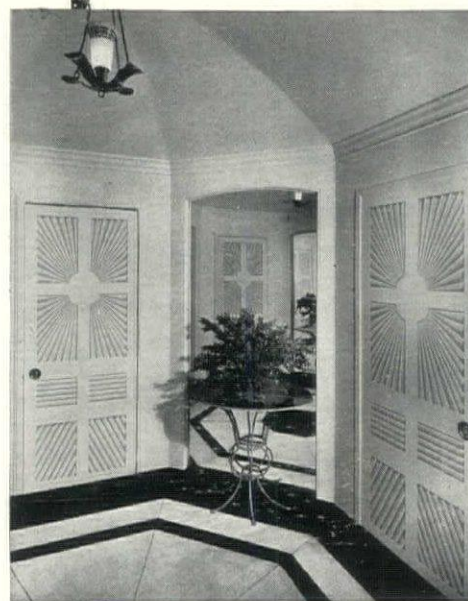
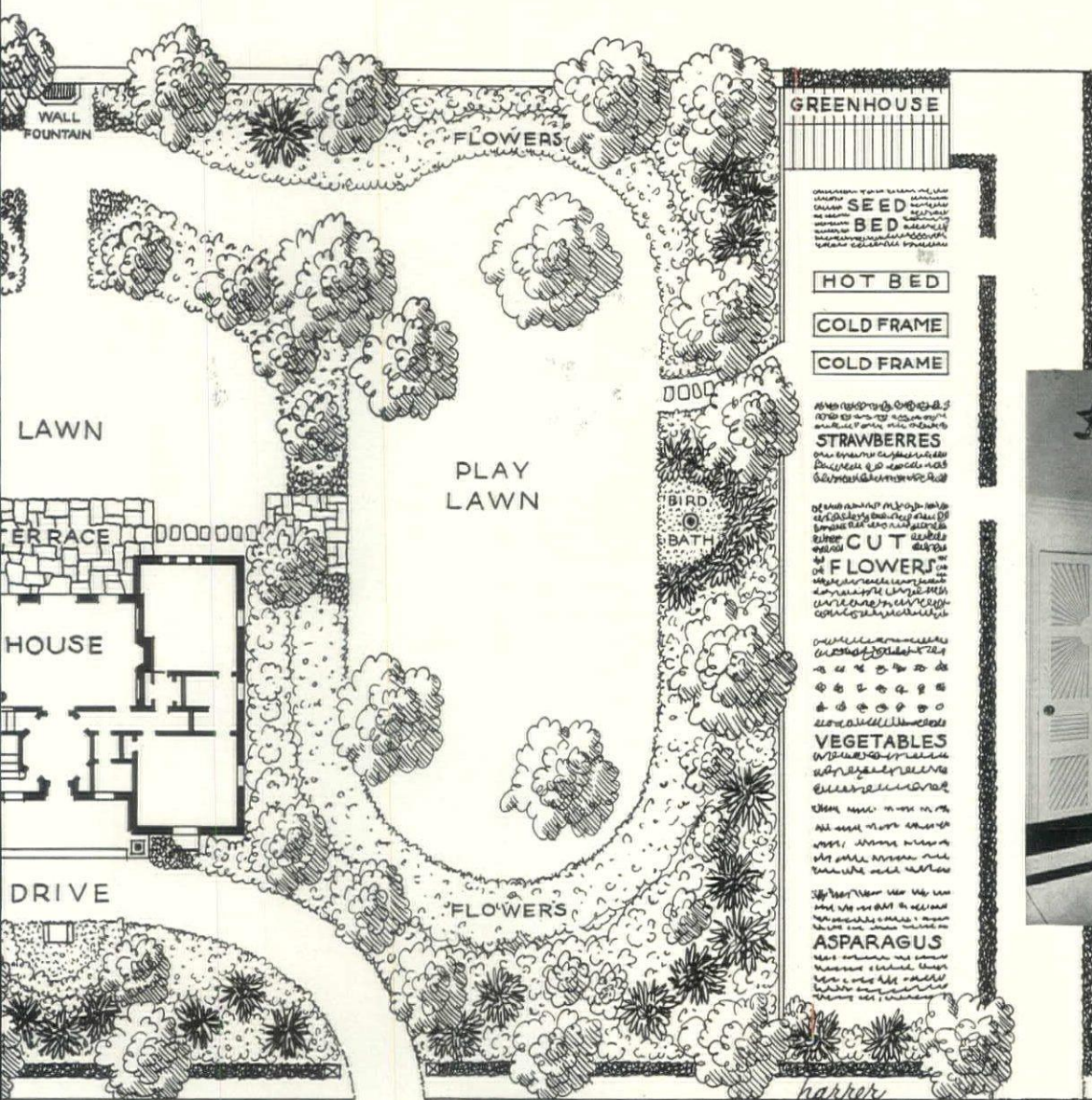
NYHOLM

For the June 1932 issue Bradley Delehanty designed a little house reminiscent of French Louisiana. Mrs. Arthur Peck, seeing it in the magazine, thereupon had the architect start building this House & Garden home for her at Cedarhurst, L.I., with the result shown on these pages. Annette Hoyt Flanders designed the garden and McMillen, Inc. the rooms

THOUGH slight variations were made in the plans, the exterior of the house remains substantially as it was shown in this magazine. The walls are built of common brick painted gray, with white band-courses, and the Mansard roofs are covered with French gray slate. The garden front, with its flagged terrace between the wings, is shown to the left



# IN DREAM AND IN REALITY



THE garden is divided into several rooms by means of massed shrubbery and flowers—the house lawn off the rear terrace, the play lawn with its flower border and hidden walls, and the utility garden for vegetables and cut flowers with a little greenhouse at the end of the plot. A wall fountain and bird baths have been placed at logical focal points

AN indented entrance portico is framed by a lacework of New Orleans cast iron. For all its romantic exterior, the house is thoroughly equipped with the most modern heating and air conditioning devices. At right, above, is the entry hall with doors painted tones of gray and white; black and white marble floor. Other views of the interior on the following page

NYHOLM

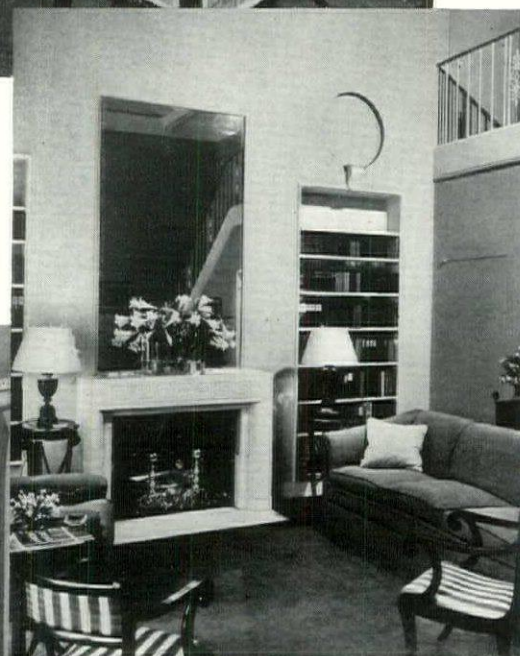




## Rooms beneath the Mansard roofs



NYHOLM



THE living room in the Peck house has beige walls and curtains of white silk corded serge trimmed with tomato and white fringe. A large sofa and fireplace chair are covered in tomato strié antique satin. The dining room has blue walls. At the windows are white silk curtains bordered with a stenciled design in blue and green. The white painted chairs are upholstered in blue and cream striped satin. McMillen, Inc. were the decorators



## Decoration questions from our readers

**Q.** PLEASE tell me if I can use Venetian blinds in my living room. I have three French windows opening out and two double-hung windows. Also, I have a small amount of some very fine old hand-painted wall paper, not enough for a room and too much for a screen. Have you any suggestions as to what I might do with it? I have painted my basement with aluminum paint—the walls only. What would be a good color combination for the floor (cement), doors, stairs, windows, etc.?

H. E. B., Milton, Mass.

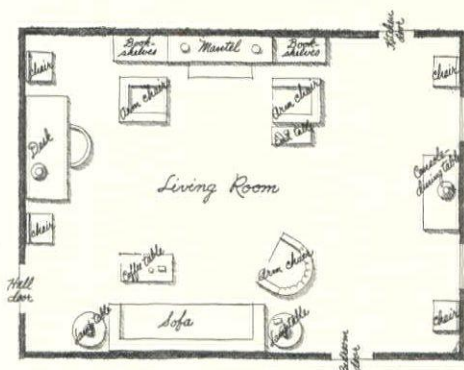
**A.** VENETIAN BLINDS would be entirely suitable for the living room. The blind can be attached to the frame over the French windows, as they open out. You might use your paper on one side of a small room and paint the other three sides to harmonize with it—the same color as the background of the paper, with the woodwork in one of the colors predominating in the design. Black would be a very good color to use with the aluminum paint in your basement or dark brown. Use a glossy paint.

**Q.** I AM about to be married and am buying furniture for my new three-room apartment. The living room presents something of a problem as it must be used for dining as well. Would you be good enough to tell me what pieces to buy for this room and indicate their arrangement on the enclosed floor plan? I prefer modern decoration.

J. L. D., New York.

**A.** A TABLE with an extension top that will seat four to six people when open should solve your dining problem. If it is placed on the wall with the windows it will be convenient to the kitchen. A pair of matching upholstered chairs can face each other at either side of the fireplace—a small table and lamp beside one. The opposite wall might be occupied by a large sofa. Flank it with a pair of similar end tables and lamps—a coffee table in front and an easy chair at one side, as shown on the floor plan.

A desk can stand against the fourth wall.



The straight chair and dining may be placed on either side of the desk, and the chairs on the other side.

You have indicated a chimney breast. This is an opportunity for a small table and chairs at either side, flush with the wall.

**Q.** I AM furnishing my new apartment by two bachelors and a young woman.

There are two bedrooms, a bathroom, and a living room. The living room measures 10 by 14. High up in the wall, above the fireplace, is a 12 by 12 window. There are two other windows, one on each wall. The room is inclined to be dark.

What style furniture would be suitable for the living room? What color scheme? How should the room be maintained? The kitchen is seen from the living room. How should it be used here? How should the rooms and the bathroom be decorated?

**A.** EARLY AMERICAN style would be suitable: painted woodwork, also be attractive. The room is inclined to be dark, so the furniture should be used in order to brighten up the room.

There are several windows in the room. Whitewash the walls, and you could white wash the beams, the ceiling, and the floor. In other words, as much as possible, upon how light and airy the room is.

I would suggest a natural linen for the curtains. The 36" windows—on the floor at one side of the room. The two small windows have curtains of natural linen.

Furniture could be upholstered in a more color is needed. Upholstered in a color scheme, with cushions and a bright yellow sail window and made of rooms, linen or rics in simple, bold best choice. The would do for the



## House & Garden's furniture survey—

ONE of the most cheerful signs of the times is the activity and wealth of new ideas in the furniture world. What with the invigorating designs of the modern school, and the increasing number of excellent reproductions of period styles, there's a vast amount of good furniture to choose from—pieces that you'd like to live with as well as look at.

What are the new trends in furniture? The woods used? Are there new combinations in painted finishes? What about upholstery fabrics? You will want to know all this whether you plan to refurnish entirely or just key up a jaded corner or two. For this reason, House & Garden has made a survey of the furniture field and here presents its findings.

At the moment, war is on between the modernists and fundamentalists. The Classic-Modern still dominates all styles; modern furniture is gaining, slowly to be sure, but gaining nevertheless due to better designs and cheaper prices. Its chief supporters are the youth of the present day who look down their noses at the old-fashioned ideas of their parents and at their dining-room furniture. Parents are always wrong, anyway, and their decorative taste is no exception.

Opposed to these modern themes is a very definite trend toward that pearl among furniture periods—the English 18th Century. The Fine Arts Exposition of furniture and accessories held recently in Rockefeller Center was dominated by Georgian designs—particularly Chippendale. House & Garden began contrasting the opulence of Chippendale with the simplicity of the modern as far back as 1933, and thereafter steadily prophesied the return of 18th Century English.

Other familiar period styles such as Early American and French Provincial will always have their enthusiastic adherents. House & Garden launched French Provincial furniture in this country with a series of articles by Henri Longnon which ran from February to October in 1926 and were eventually published in book form, with an introduction by the editor of this magazine. This style, due to over-exploitation and cheap copies, eventually ran its course and there is no immediate sign of any general revival of interest.

**CLASSIC-MODERN.** Good with Modern, Empire and Regency schemes. Featured by many leading manufacturers who believe in a continued demand for this type. At Kittinger you will find excellent living room, dining room and bedroom



EARLY GEORGIAN  
IN WALNUT: BAKER



## first hand news of the season's trends

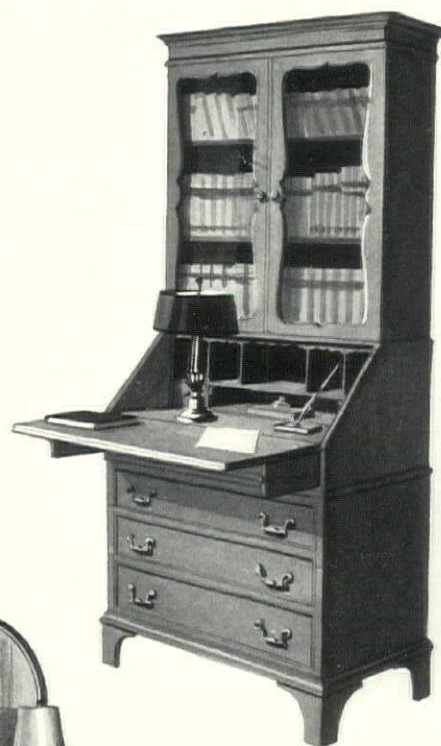
pieces, in fruit woods and painted finish. New here in painted finish is a beige and brown combination. After reading the article on Regency furniture look at the attractive Regency pieces made by this firm in mahogany and black lacquer, with gold details. Also their new Classic-Modern bedroom set with decorative fluted bases on night tables and dressing table, and a simple band of fluting on beds and chests. This set is finished in blue, old white and silver, or chocolate brown, beige and gold. A sketch of the dressing table appears opposite.

Most elaborate addition to the Classic-Modern style is a breakfast room set designed by Walter Kantack and made by Schmieg-Hungate & Kotzian. The table—a marvelous piece of cabinet work—is round and made to extend circularly, so leaves may be inserted. The wood is hane, inlaid with aluminum in a manner to form one pattern when table is closed, another when the leaves are added. Aluminum in a big leaf pattern forms the splats of chairs. See sketch on opposite page.

Robert W. Irwin is another firm believer in the Classic style with modern interpretations. Regency designs are well represented here in both living room and dining room pieces, of mahogany with black and gold painted detail. Many pieces show ingenious use of mirrored detail—coffee tables with gold mirror tops and a Neo-Classic bed in light mahogany with a band of gold mirror in the headboard.

The combination of English Regency with French Empire furniture is sponsored by Cassard Romano where you will find examples of both styles in antiques and reproductions. Outstanding among the Regency pieces were small walnut commodes with gilded decoration, and a little round occasional table painted beige with brown leather top—simple, restrained designs that would fit charmingly into either a French or English Classic scheme.

CONTEMPORARY DESIGN. Modern furniture is simpler, with emphasis on interesting woods or new combinations in painted finishes. Among the designs is a man's bedroom set by Anton Bruehl for Kittinger. These pieces, designed by a man for a man, have all kinds of interesting tricks—a sliding panel in the bed which opens to reveal a reading light and a space at the bottom of the chest for shoes, reached by doors which work like a roll-top desk. The bed appears at the upper left on the opposite page. (Continued on page 68)



THE 18TH CENTURY  
AGAIN: W. & J. SLOANE



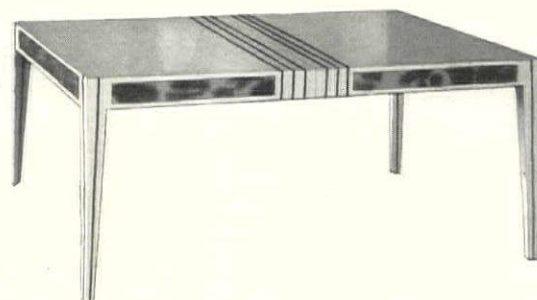
ENAMEL WITH  
MAPLE: AMODEC



MODERN FABRIC:  
PALMER EMBURY



COMBINATION PIECE  
BY W. & J. SLOANE



PAINTED, WITH MIRROR  
INLAY: PALMER EMBURY



# ACTIVITIES FOR GARDENERS IN FEBRUARY



## FIRST WEEK

Budded branches of practically all the early spring flowering shrubs and trees will come into blossom in two or three weeks if cut now and kept in fresh water in a sunny window. This material needs a long period of cold if not actually hard freezing weather before the buds are in condition for forcing. This is the main reason why experiments made in the early part of the winter so often fail. As so often in gardening, they demonstrate that, while you can take some liberties with Nature, there is a point at which she openly rebels.

This same principle—exposure to a prolonged period of chilling—is further exemplified in the case of spring herbaceous wildflowers which are susceptible to forcing indoors at this time. A number of species fall into this category, notably Hepatica, Dutchman's Breeches, Marsh Marigold and, if you get strong not-grown plants, Trailing Arbutus. It is necessary, of course, that they be prepared in the previous autumn by being potted up and then placed in a shaded cold-frame until it is time to bring them into the warmth indoors.

This is the time of year when ornamental evergreens may be severely damaged by heavy, wet snow which clings to their branches and breaks them down by its sheer weight. In the event of such a storm coming along it will be an excellent idea for you to go the rounds two or three times during its continuance and carefully jar the snow from the overladen branches. A gentle shaking will usually accomplish the purpose; for branches which cannot otherwise be reached, try a long pole. In all cases, don't break the branchlets.

## SECOND WEEK

The placing of suet in the lawn and garden trees for the benefit of the winter birds serves a double purpose: it provides a much needed source of food and, by bringing more birds around the place, leads to the destruction of many harmful insects which, in one form or another, spend the winter in or under the bark. Contrary to popular belief, the birds that come to feed on the suet do not eat that solely; you'll see them scouting through the trees in busy search for their natural kinds of insect food.

Often, at this time of year, you come across excellent object-lessons of just why perennial plants should not be planted in depressions below the general ground level. Where this mistake has been made you will find that the water from thaws or winter rains will collect in the depressions where, prevented by frozen ground from sinking into the soil, it forms solid chunks of ice with the coming of the next cold snap. Such a condition puts a strain on plant vitality which sometimes is fatal.

Winter mulches of dead leaves, salt meadow hay and other movable material are sometimes blown away while the ground is bare of snow, a fact which suggests the wisdom of checking up on their condition at this season. Various means are available for preventing such disturbance; lengths of poultry wire laid on top of the mulch, or else twiggy dead branches, are among the best. As a matter of cold fact, though, evergreen boughs can well take the place of either the dead leaves or hay.

## THIRD WEEK

Whatever may eventually happen to the two gentlemen pictured due west from this paragraph, their present objective is praiseworthy. They have evidently been told that winter-broken branches, flopping around in the gales, are bad for trees and should be cut away before they do real damage in the way of ripped bark. Furthermore, there is the danger of such boughs tearing loose and dropping on unsuspecting heads, motor cars or the family dog. There's nothing quite equal to a good ladder, a saw, and the ability to use both.

Most gardeners have heard of scale insects—oystershell, San Jose, Euonymus, or what have you—but comparatively few understand the real nature of these pests which, as a group, should be destroyed by a lime-sulphur spray in winter. The scale-like incrustations are really the shells of last year's crop, and what they now harbor are the wintering-over eggs. If these eggs are allowed to live until spring they will hatch and the tiny insects will crawl out and start making their own new scale dwelling-places on the branches.

Regular daily spraying with clear water is one of the ways of helping those house plants which are likely to suffer in the winter atmosphere of the ordinary room. It goes far toward keeping the leaf pores clean and open, and counteracts some of the tendency to excessive evaporation from the foliage. A thoroughly satisfactory tool for applying the water is a good sprayer of the "fit gun" type which throws a fine mist. This will not waste as much water as a watering can or one of the rubber bulb sprinklers usually recommended.

## FOURTH WEEK

Speaking of watering and house plants, have you ever tried double potting as a means to conserving the moisture in the soil? It simply means that you take the regular pot and contents and set them inside another pot of perhaps two inches greater diameter, the intervening space being filled with damp peat moss or live sphagnum moss. The result, of course, amounts to moisture insulation without setting up a condition of dank soggy which might be harmful. Most kinds of potted house plants are benefited by this.

The false economy of buying cheap nursery stock is often demonstrated, but seldom more clearly than by a certain individual who purchased a half-dozen "bargain" Appletrees last spring and, a few months later, discovered that every one of them had an advanced case of the blight. You simply can't expect to get a good article of any kind without paying a fair price for it, whether tree or trombone. The first safeguard in this direction is to patronize only reliable nurseries with a reputation for quality to uphold.

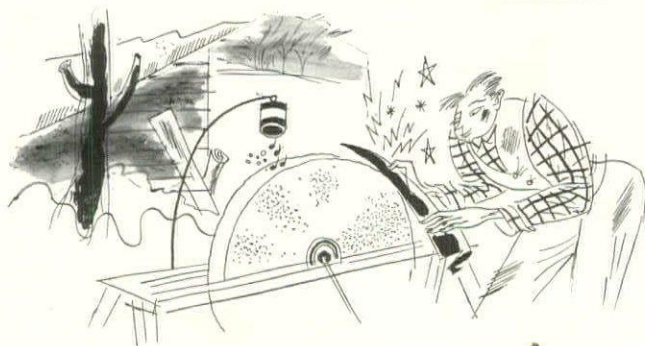
Seekers after genuinely worthwhile novelties in plant material will hunt a long time before they find anything more striking than the standard (small tree) type Wisterias which are now available in several colors. The trunks of these novel plants are some 4' high, and the top growth is likely to add 2' or 3' more to this. Standard Wisterias are used effectively as accent points in formal gardens, as individual trees in border plantings, beside garden gateways and in a variety of other situations. Though not new, they are rarely seen.

## FIFTH WEEK

We may be old-fashioned, but we confess a preference for the oldtime grindstone as a producer of sharp tool edges. There is a certain feeling of rugged individualism in balancing on one leg while you peddle with the other and hearken to the screech of steel on stone. Anyway, the real point of this paragraph is that now is the time to put good edges on all garden cutting tools, whether you use a good old manpower grindstone or one of those effete emery wheels that buzz along by electricity instead of human bone and muscle.

The early seed sowing is here again, or will be very soon. Its whys and hows and wherefores are too numerous to be even mentioned here, so for them you had better consult a good book on practical gardening. Let this be said, though: you don't necessarily need a greenhouse or hotbed, for a satisfactory job of starting small quantities of seed can be done in the house by availing yourself of the services of a glassed-in box that will keep the contents reasonably damp and yet permit the necessary amount of ventilation.

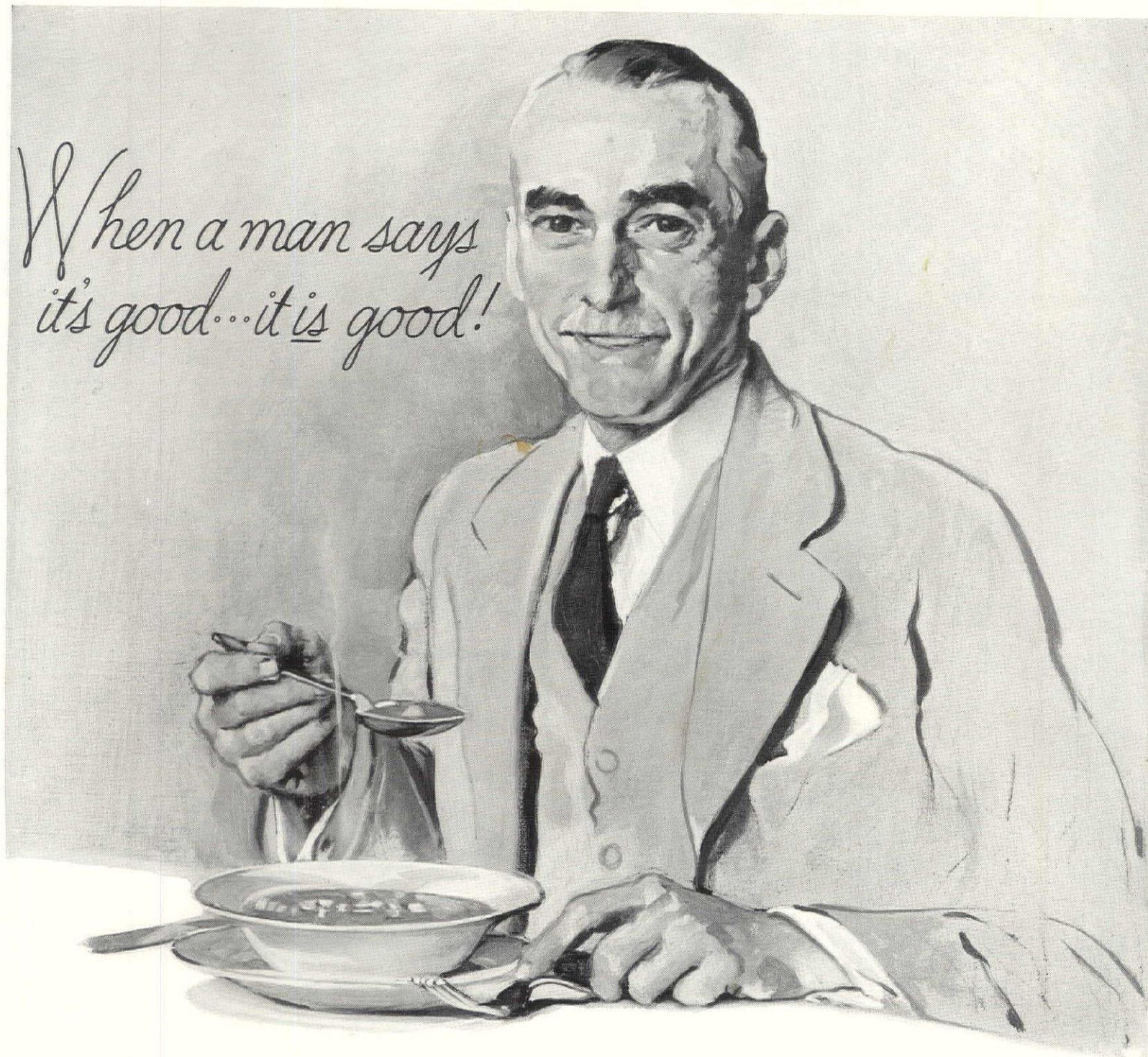
Speaking of seeds, one of horticulture's most valuable advances has recently been announced. Concisely, it is a sterilized soil for seed sowing—bug-free, weed-free, disease-free and of precisely the right consistency and chemical content to produce the best results in the way of germination and growth. Why nobody put such a product on the market years ago we can't imagine. It's there now, anyway, and if you have seeds to plant we urge you to go right over to your supply store and buy a bag or two of this new product.



"I dunno as ye know Jed Parsons—him thet owns the black walnut grove t'other side the Two Bridges an' sells the crop ev'ry fall fer enough to keep him comf'table all winter? Wal, anyhow, Jed's goin' on ninety, but he still chuckles 'bout the time he planted the nuts them trees growed from. Seems he wanted his gran'son to plant some, too, but the boy 'lowed it'd take 'em too long to bear. Then Jed told his own son Al to plant 'em, but Al figgered he wouldn't live long 'nough to get a crop. So Jed he up an' planted 'em hisself, age or no age, an' by crickey, now he sells the nuts!"—OLD DOC LEMMON.



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***Campbell's* Vegetable-Beef Soup**



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WEDGWOOD

## Water, like air, needs conditioning

(CONTINUED FROM PAGE 35)

Sometimes, when the water is so corrosive that no pipe will stand up, sodium silicate is introduced into the water to coat the pipes and prevent corrosion. Of course, these difficult waters can be softened.

The effect of hard water on health, though not yet thoroughly established, is considered by many reputable physicians to be distinctly detrimental. Dr. Thomas Dutton, writing in *The Medical Times*, states, "There is little doubt that in certain subjects the constant ingestions of hard water frequently bring on a state of chronic constipation. . . . Toxins so absorbed when carried into the blood stream cause various diseases of the digestive system. . . . I have frequently told my patients that they can not be cured of gout, rheumatism, and many forms of indigestion if they continue to drink hard water."

Now as to how food is influenced by hard water. With some foods, the water makes no difference. With others, the difference is great. Soft water is much more preferable in cooking leguminous foods such as peas, beans and lentils. The lime in hard water unites with these foods and makes them hard. Canneries learned long ago that softened water improves color and flavor. A really satisfactory tea or coffee cannot be made with the harder waters; with softened water, as much as one-third less tea or coffee may be required. The pinch of baking soda a housewife adds to water in which vegetables are cooked acts as a partial softener. Meats are little affected by water.

### WATER SOFTENING

Now as to how softened water may be had even in the sections where water is hardest and most disagreeable.

There are several good types of water softening equipment on the market. These softeners usually consist of two tanks, generally installed in the basement and occupying but little space. One tank contains a mineral called "zeolite", which absorbs the minerals that make water hard. The water is passed through this tank and emerges as "zero hard", which means that all hardness has been removed. The other tank contains ordinary commercial salt, part of which is in solution. At approximately weekly intervals some of the salt solution is flushed through the first tank to "regenerate" the zeolite. During this process, the ordinary hard water supply is by-passed so that the house is not left unsupplied. Regenerating takes less than an hour.

In some models of water softening equipment, the regenerating is automatic, and the only attention necessary is to put more salt in the tank at infrequent intervals. Other models are hand operated, a valve being turned to start the regeneration process, and returned to the first position when the regeneration is completed. In some hand operated models, a red light flashes when it is time to regenerate the zeolite. Recently, small portable models have been placed on the market which soften the water as it passes through the faucet. They are quite inexpensive.

In some sections, municipal plants soften the water to about a five grain hardness—but this is still far from soft water, and those who desire the benefits of a truly soft water must install their

own water softening plant. The term "grain" refers to the number of grains of mineral in a gallon of water. Even half a grain is quite perceptible.

To illustrate the savings possible in softening a comparatively soft water. A unit in a large hotel chain installed a plant to take 6½ grain water down to zero hardness. One year showed a 23% saving on linens alone.

In general, the size of a domestic water softening plant required depends on two factors: First, the degree of hardness of the water, which determines how much zeolite is necessary and the size of the tank. Second, the number of people in the house, which determines the amount of water used.

To give an idea of cost. A water softening plant in Chicago Heights, Ill., which has a 52 grain water, will cost for a family of four about \$375 to install and about 94c a week to operate. In Superior, Wis., which has a three grain water, the plant would cost about \$100, and about 16c a week to operate.

The average softening plant has a certain filtering action, accumulated dirt being flushed out when plant is regenerated. But if there is much dirt in the water, a separate filter should be provided. This filter is generally a tank of fine sand laid on gravel. It is cleaned at regular intervals by flushing clean water back through the filter.

Where the water has a bad taste or odor, a tank containing an activated carbon is used. Most of us at one time or another have had experience with a chlorinated municipal water which had a bad taste. This taste is not due to the chlorine, but rather to the action of the chlorine on certain organic impurities in the water.

Pollution of water supply is serious, and is generally only to be feared in private water supply systems such as springs, shallow wells and cisterns. The state or municipal health authorities will test a sample of your water supply to see if it is polluted. If tests show that the water is polluted, then it must be chlorinated.

### CHLORINATION

Chlorination is accomplished by a small device that is attached to the water supply. This device feeds sodium hypochlorite, also called Javelle Water, into the water pipes and kills bacteria. Should the condition be so bad that the amount of sodium hypochlorite necessary affects the taste or odor of the water, then, before using, it should be passed through a tank containing activated carbon, which will sweeten it.

A word of caution about cisterns. This water is often polluted by dirt washed down from the roof of the house, or by vegetable matter, insects, birds or small animals. Not only are cisterns unsanitary, but also the water is often only soft by comparison with the ordinary supply. For instance, in Ft. Wayne, Ind., an analysis of 400 cisterns showed a water hardness of four to eight grains.

And so it can be seen that the water which flows from your faucet is probably not the innocent liquid it appears to be. To accept it without challenge is a mistake. Have a sample analysed. Analysis may show that conditioning will make your plumbing, your linens, last longer, your cooking taste better, and lead to improvement in complexion and health.





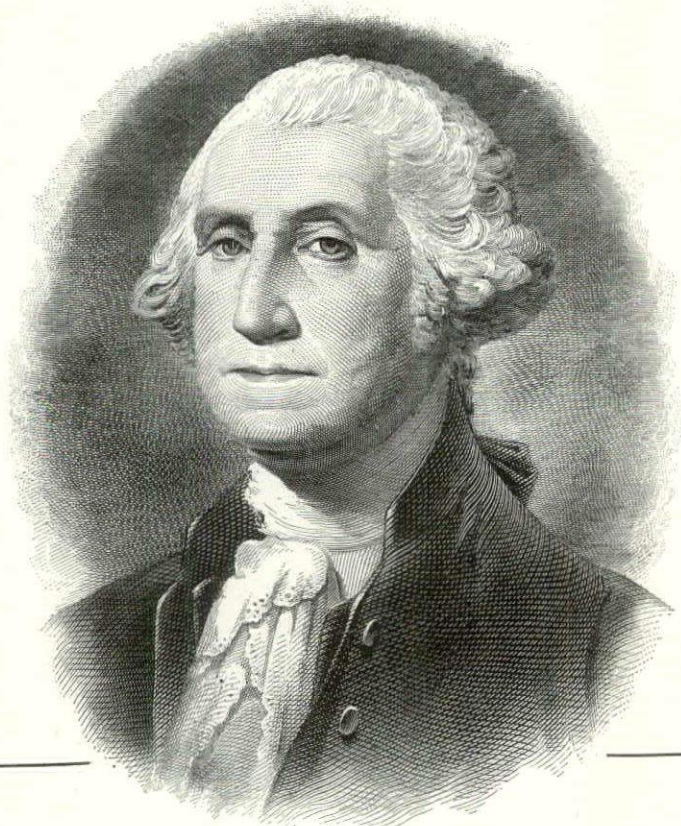
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*Foundation of original predecessor company of Chesapeake and Ohio Lines by George Washington (1785). + +*

*Inauguration of The George Washington, world's first genuinely air-conditioned long distance train (1932). + + +*

*George Washington's Railroad*  
**CHESAPEAKE and OHIO**  
*Lines*  
*Original Predecessor Company Founded by George Washington in 1785*

## More Regency

(CONTINUED FROM PAGE 20)

the rod. It would be edged with deep fringe and allowed to ripple down the sides. In the Victorian era these draped curtains became so heavy that light and air were cut off—and the revolt against them gradually got under way.

The furniture of the era, as the illustrations on pages 20 and 21 show, was frankly classical in decoration. True, there had been other eras of classical furniture in England, and in France the Empire and Directoire styles were still holding their influence over taste. The Regency was John Bull's interpretation of that French taste, or rather, his adaptation of it to his more robust form, and full-blooded conception of living and sports. It would be inconceivable for an era that drank and ate as much as the Regency to settle into chairs and couches of slim build, however fashionable they might be. The forms are there—only better fed. The old decorative devices are there—only more fleshy.

An example of this robustness can be found in the upholstery of the period. Whereas the upholstery fabrics of the Empire and Directoire were fairly light and delicate in scale, the upholstery of the Regency reflected that masculine weakness for bright and contrasting colors shown in the choice of curtain fabrics. Thomas Hope, in his *Household Furniture and Interior Decoration*, the handbook of the era, tells of a room with walls of sky blue, ceiling of yellow, azure and sea green—and a sofa upholstered in deep crimson!

Sometimes the furniture was painted. Occasionally one finds pieces painted to imitate bronze and with gilded ornaments attached. The sphinx was a favorite couch-end and chair-arm device. In the designs for furniture that Hope shows, all the classical past has been ransacked for the forms of tables, chairs and couches, even the pyramids of Egypt. As designed, perhaps very little of this furniture was actually made, but the projects for it show how elaborately furniture could be decorated.

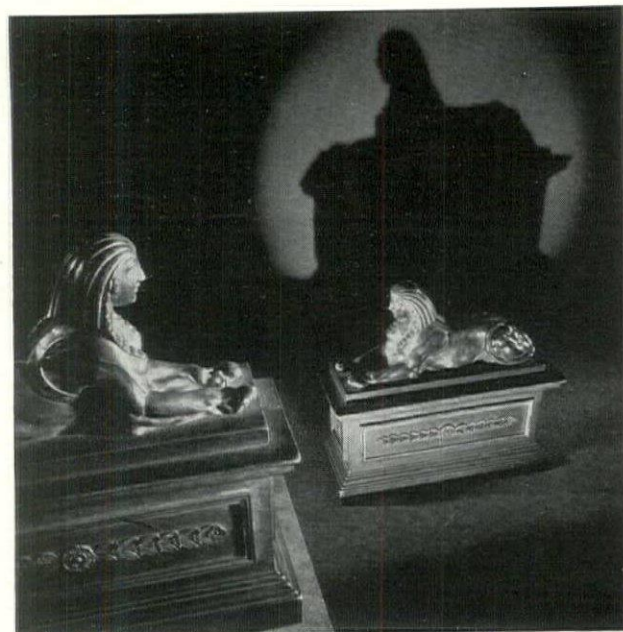


THE swan was a leading motif in Regency times. This gilded bracket is from Ashley Kent

The central chandelier was found in the Regency room. Elaborate designs for it were made. Metal with elaborate decorations was suggested.

Accessories such as fire screens and candlesticks fashioned after classical figures, with decorative pyramids and tripod plant holders are to be found among the relics of the Regency. Collectors are always on the alert for them.

Such are the types of rooms men and women of fashion chose to live in during the Regency. While the taste, by no means was universally accepted, it had a virility that gave it much longer life than one might expect. It was carried to this country and in crude forms appeared in what is known as American Empire. During the past few years a return to the English Regency taste has been apparent. Furniture designers have turned back to it for inspiration. People of discernment are talking about it. We are now on the verge of a Regency revival.



THE sphinx also played a prominent part in the Regency school of design. These rare bronze Regency andirons are from Josephine Howell





## AUTHENTIC MAYFAIR

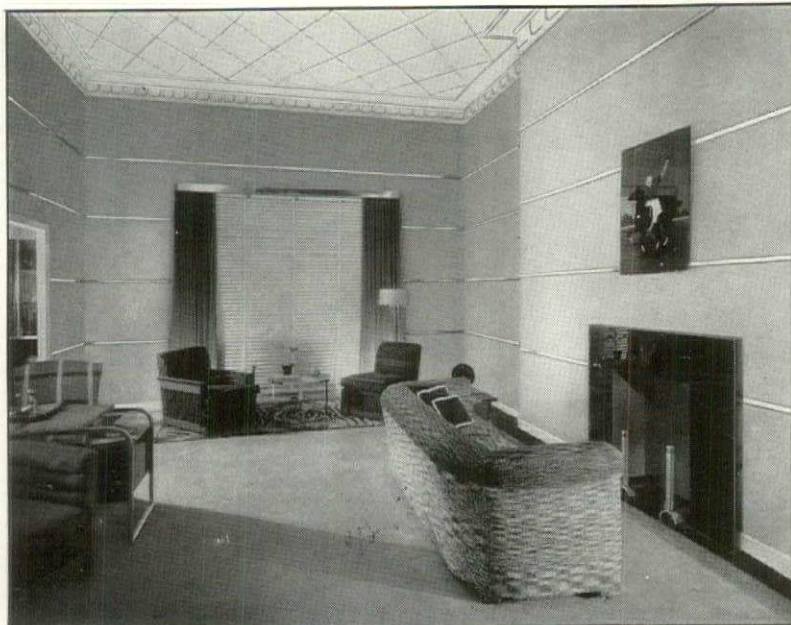
One of the eight rooms in the apartment of Mr. David Cowles, East 57th Street, in New York. Designed and executed in its entirety by the Sloane Four Centuries Shop.

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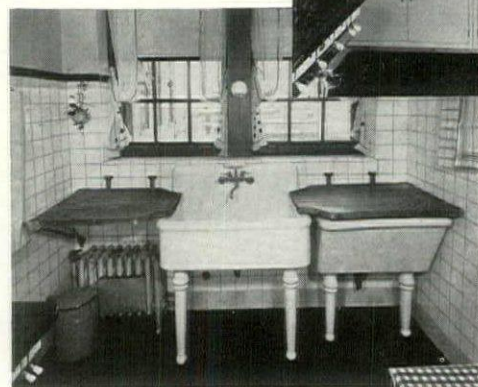


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## Kitchens—before and after

AT THE right is an up-to-the-minute kitchen in a lately remodeled Chicago residence, fitted with a monel metal cabinet sink which runs from wall to wall across one end



TO THE left is a view of the same Chicago kitchen as it appeared until quite recently. This photograph was taken from the same position as the one that is shown above

IN AN old apartment building in Philadelphia the various small apartment kitchenettes appeared about as shown by the rather untidy, uninviting typical example at the right



WITH a change in ownership the building was remodeled and all the kitchenettes were thoroughly modernized, using monel metal sinks, built-in cupboards, etc.

A REMODELED home in Worcester, Mass. now boasts the well-equipped, practical and attractive kitchen shown at the right, made from the old-fashioned one below

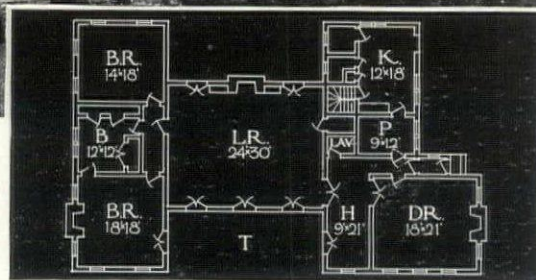


FROM the old-fashioned kitchen at the left to the cheerful, efficient workroom above is a surprising example of what intelligent planning accomplishes





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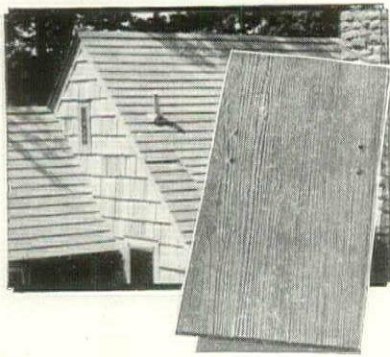
or see the furniture in appropriate setting at

FLINT & HORNER, New York City • MARSHALL FIELD & CO., Chicago • WOODWARD LATHROP, Washington • J. L. HUDSON CO., Detroit • GIMBEL'S, Pittsburgh • N. SNELLENBURG & CO., Philadelphia • LOUIS MAZOR & SON, Baltimore • HOWARD LORTON FURN. CO., Denver • T. EATON CO., Toronto, Can.

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### The Beautiful texture of wood—now yours in a fire-proof, rot-proof Asbestos Shingle

**Y**OUR next roof—Eternit Timber-text—created by Ruberoid and long wanted by property owners for dependable roofing, re-roofing, or modernizing work.

Built of time- and fire-defying asbestos-cement, this moderately priced tapered shingle with a 1/4" thick butt has the lovely texture of weathered cypress, aged and mellowed. Its several "wood" colors are soft, rich and lasting. Periodic painting or staining is never required, as the colors are an integral part of each shingle.

Everybody is talking about the amazing beauty, long life, safety and economy of Eternit Timber-text. Its many value-giving features and its remarkably low cost invite your investigation. Join the thousands that proclaim Timber-text as their next roof. Mail the coupon.

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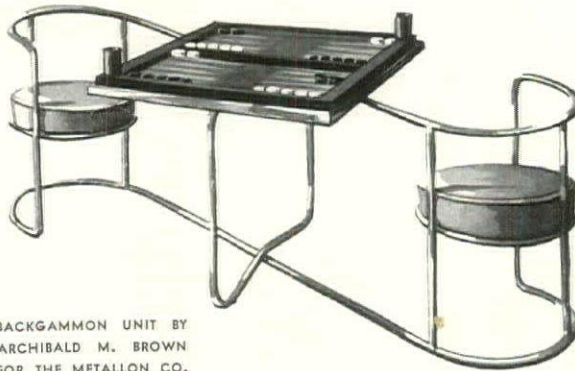
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BACKGAMMON UNIT BY  
ARCHIBALD M. BROWN  
FOR THE METALLON CO.

## House & Garden's survey of furniture

(CONTINUED FROM PAGE 59)

Other modern designers with new work to brag about are Donald Deskey, Gilbert Rohde, William Lescage, Eugene Schoen and Walter Dorwin Teague—all of whose designs appeared in the recent Modern Industrial Art show at the Metropolitan Museum of Art. Mr. Deskey was represented by a dining room in which the table and chest of California Redwood burl and white Holly combined with chromium were used with metal chairs covered in yellow leather. Mr. Rohde exhibited a modern Steinway piano—the simple case made of East India Laurel resting on a framework of chromium plated steel. Mr. Teague's furniture was a dramatic dining room set with a plate glass table and white painted chairs upholstered in emerald leather.

A most important development in moderately priced modern furniture is Amodex, which stands for American Modern Decoration, and means a new collection of well-styled modern pieces at comparatively low cost. The simple, straightforward designs are fresh and original in conception, entirely modern and good modern. A chest in white and brown enamel with burl Maple top and base is sketched on page 59. This furniture, which represents sound conservative design, will be sold throughout the country in department stores. Other furniture mentioned in this article may be obtained through your decorator; or write to House & Garden and we will tell you the nearest shop selling it.

**THE 18TH CENTURY AGAIN.** The growing trend towards 18th Century English styles will find leading manufacturers ready with reproductions of Georgian pieces in various price ranges. Long famous for their fine copies of both French and English furniture, Schmieg-Hungate & Kotzian have an inspiring variety of Georgian reproductions and some of the most fascinating inlaid clocks I have ever seen. Charak is another firm known for its faithful reproductions of Georgian and Colonial styles and they have recently perfected an antique finish that gives the patina and glow of a fine English antique. Among their newer pieces is the Danbury table, a drop-leaf mahogany table that will solve many a furnishing problem where space must be considered. As a living room table it is 22 inches wide and 45 inches long; with one turn of the swivel top it becomes a dining table for six; by extending both ends, with leaves inserted, it accommodates a dinner party of twelve.

News from the Baker Company, that stronghold of 18th Century English designs, is a group of Early Georgian living room and dining room pieces made in French walnut. One of these is sketched on page 58. Other firms specializing in English reproductions are: Kensington, with magnificent mahogany living room and dining room pieces; Wycombe Meyer, who are introducing a new line of Chinese furniture to be used with 18th Century pieces; Shaw, with some interesting pieces in pickled Pine; Palmer Embury who believes firmly in the traditional style, but manages to make furniture of yesterday look like tomorrow by means of modern finish and materials; and W. & J. Sloane. This last firm, anticipating a return to the English 18th Century, re-furnished their House Of Years in this style last fall. Recently they have installed a number of rooms furnished with excellent English reproductions at amazingly low cost. Two of these appear on page 59.

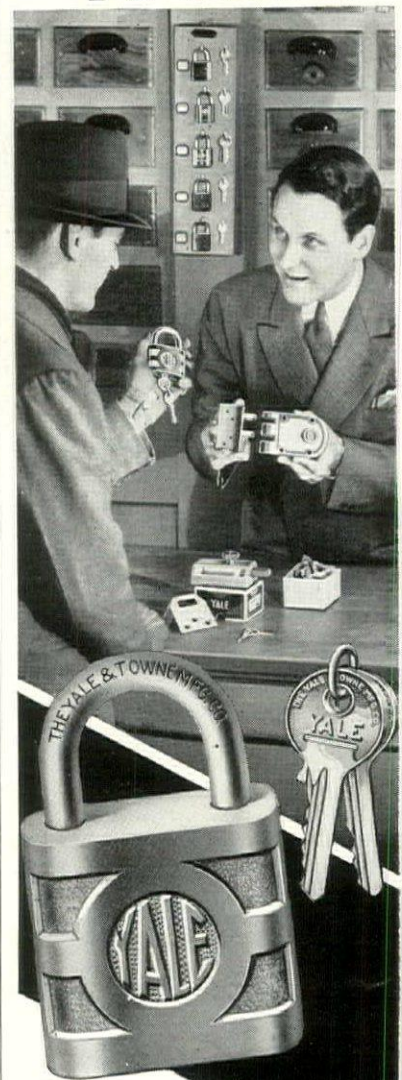
**FROM THE FRENCH.** French styles are by no means neglected. At Bodart you will find charming examples of the great periods given a fresh, modern look with upholstery—rough textures and sleek, smooth satins in bold stripes. I particularly liked a pair of bergères—palest blue rubbed in gold, upholstered in dove-colored velvet. Other sources for excellent French furniture are Brunovan and Cassard Romano.

**WOODS AND FINISH.** Modern furniture, with its simple lines and absence of ornament, relies on beautiful woods and combinations of woods for much of its effect. Donald Deskey's use of woods is particularly striking. His latest pieces show such interesting combinations as thuya burl and English sycamore, macassar ebony and eggshell lacquer, English oak burl and brown lacquer, redwood burl and white holly. And among the Neo-Classic pieces by Robert W. Irwin are cabinets made of straw-colored wood with a slightly pinkish cast, which is obtained by impregnating the wood with the stain before cutting.

Amodex furniture shows the same attention given to wood treatment and finish—such as ash and white lacquer, natural primavera and Chinese red trim, dark cherry with cream lacquer, white and brown enamel with burl Maple.

In painted finish beige has taken the place of white. You will see much (Continued on page 69)

TRADE **YALE** MARK



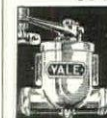
*Don't judge  
A LOCK  
only by its appearance*

You can no more estimate the strength of a lock by its case alone than you can judge the contents of a book by its cover. Any manufacturer can make a lock that LOOKS strong but it is the mechanism inside that is most important, though, of course, it must be enclosed in a dependable case.

To obtain the highest degree of security and durability, ask your dealer for a YALE Super Pin Tumbler Padlock; or, if the lock is for your entrance door, a YALE Dead-lock or Deadlatch.

Be sure to look for the name YALE. The Yale & Towne Manufacturing Co. is the only maker of YALE Locks.

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**YALE MARKED IS YALE MADE**





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Gentlemen: Please send me free your "Little White Book," which gives full information about Cabot's Collopakes.

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## Permanent floor coverings

(CONTINUED FROM PAGE 37)

pattern. Borders serve two functions—they add a note of formality and they help to organize a room, as the frame does a picture. The size of the border is, of course, important, and the rules that govern its design are practically the same as those for framing a picture. If the border is too small for the area, it will appear stringy and worse than no border at all. If it is too wide, it will overwhelm the area it encloses. If the room is very large, a fancy border (usually of geometric motif) will hold the shape without being over-dominant, as a solid border of the same width would be . . . or a double border could be used if simplicity is preferred. It should be remembered that if your baseboard is dark, the border in the floor should be a certain distance from the wall; but if baseboard is light, the border should go right to it.

Regarding all-over pattern and repeat motifs, the same care must be taken as to the size of the motif and the spacing of the repeat. In a very large area, a small motif widely spaced is meaningless and spotty, and if too close is crowded and dizzy. In general, geometric motifs are preferable for a repeat pattern, and the contrast between motif and background should not be too great.

Half-way between the solid color and the pattern floor lies such floor materials as parquet and terrazzo. These, due to their natural variety of tone and color, provide patterns in themselves. In the parquet, however, the boldness and size of the repeat must obey the same rules as for a pattern floor.

### FLOOR COVERING MATERIALS (In order of hardness)

#### LAI D FLOORINGS

1. Marble—noblest of materials. Avoid stratified marbles—the softer strata wears through first. Marbles are affected by gases in manufacturing communities.
2. Stone flags—built for eternity. Floor must be properly constructed.
3. Travertine—the enduring quality of stone with softness of texture. Can be used waxed or plain. Floor must be designed for load.
4. Tile—for sanitation and Spanish atmosphere.
  - a. Ceramic—unless in bathrooms, use hand-made tiles of vigorous relief for safe tread.
  - b. Unglazed—excellent for kitchen floor, service entrances, etc.
5. Brick. Very desirable for use over bad sub-

base moisture conditions.

6. Cement composition. Slabs of colored cement and wood chips. Cut to size on order. Interesting color and semi-rough texture suitable for bathrooms.
  - a. Zenitherm.
  - b. X-Ite.
7. Masonite (tempered). Fine brown tone. Harder and more water-resistant than wood. Do not varnish—use wax.
8. Hardwood.
  - a. Ordinary flooring.
  - b. Flooring of extra-size widths.
  - c. Parquet.
  - d. End-grain wood blocks.
9. Asphalt tile.
  - a. Heavy blocks and slabs—crude—serviceable for exterior use, cellars or greenhouses.
  - b. Tile—inexpensive, serviceable. Moisture-proof but affected by intense heat and oil stains.
10. Linoleum.
  - a. Sheet—ordinary or inlaid type—comes in three weights.
  - b. Tile—more expensive than sheet.
11. Rubber.
  - a. Sheet—wide color range—more expensive and durable than linoleum—slippery when wet.
  - b. Tile—harder than sheet rubber.
12. Cork. Varnish to make really serviceable.
13. Carpets. Plain, figured, inlaid.
14. Matting. Vegetable fibre—inexpensive—cool-looking—not very durable.

#### POURED FLOORINGS

(These are generally used in new building and need special sub-base and strong bracing to prevent cracking.)

1. Concrete.
  - a. Ordinary—coarse in texture; advise surface of special paint.
  - b. Tinted white Portland—wide range of delicate tints—patterns can be made by enclosing areas in brass strips.
2. Asphalt.
  - a. Ordinary—exterior or terrace only—extremely limited color range—avoid heat and oils.
  - b. Agglomerate—ordinary asphalt mixed with broken stone.
3. Mastic. Harder than asphalt—more resilient than concrete. Neutral colors—grays, blues, ochres, browns. Desirable to level uneven floors. Requires no sub-base.
4. Terrazzo. Marble chips in cement. Polished after laid. Needs strong sub-base.

## House & Garden's survey of furniture

(CONTINUED FROM PAGE 68)

brown used with beige and gold; new also is silver with dark brown. Pale colors in general dominate—egg-shell, oyster white, beige, gray, pale blue.

The latest news in metal furniture is the collection of indoor and outdoor pieces designed for the most part by Donald Deskey and made by the Metallon Co. Among the noteworthy pieces are an oyster white lacquer desk with chromium supports, a glass and chromium bookcase with movable light at one side, and the backgammon unit

on page 68, by Archibald M. Brown.

**UPHOLSTERY.** On page 36 are nine new upholstery fabrics in both rough and smooth finishes. The tendency with period furniture is to give it a fresh, up-to-date look with fabrics modern in design and texture. Satin in both big bold stripes and narrow diagonal stripes is much used; the vogue of quilting continues and leather is having a vigorous revival, particularly in pale colors and white.



Auburn again leads the way to more gracious living, with a New 150 Horse-Power Super-Charged Speedster. Other models also Super-Charger equipped.

AUBURN AUTOMOBILE CO.  
AUBURN, INDIANA  
Division of Cord Corporation



# PETER HENDERSON'S 1935 CATALOGUE



## *The Interlude Between Winter and Spring*

IN the cold and the snow and the ice of January the Henderson Catalogue comes as a harbinger of the beautiful spring days that are really only a short time away. Issued soon after January first it gives ample opportunity to plan the summer garden. Complete to the smallest detail; with dozens of exquisite color plates and hundreds of illustrations in full tone rotogravure direct from photographs of the actual results obtained from Henderson's Tested Seeds, it is a revelation to the garden lover. It is the key that will open the door to the garden and home surroundings that you have dreamed of for many years.

It will bring to you the thought of vegetables fresh and crisp from your own garden. Have you ever realized that a space 20 by 40 feet will produce all of the fresh vegetables that a family of six needs at a cost of but a few dollars? It brings to you a vision of a home with beautiful blooms not only all round out-of-doors but in every room in the house itself; all of them your own.

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For 88 years, HENDERSON'S TESTED SEEDS have been the standard. Year after year, our constantly improving methods have enabled us to maintain our supremacy among American seed houses. The initial cost of your seeds is the smallest item in your garden's expense, and it is of advantage to plant seeds of recognized quality from a house of reputation and standing.

*Fill out  
coupon and mail*



Send me your 1935 Catalogue together with rebate slip as advertised.

Name .....

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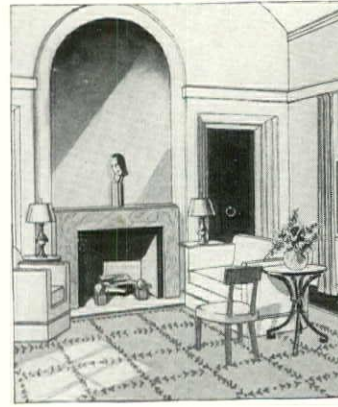
**PETER HENDERSON & CO.**

35 CORTLANDT STREET

NEW YORK CITY

## Regency house

(CONTINUED FROM PAGE 51)



ALTERNATE living room planned by McMillen, Inc. White walls; beige rug—brown and white motif; gold and white curtains; walnut and white furniture; emerald and white upholstery

ed deep oyster white.

WOODWORK: Painted deep oyster white.

FLOOR: Covered in citron carpet.

WINDOWS: Natural finish Venetian blinds. Curtains of diagonally striped, lizard white, antique satin with fruitwood cornice.

FURNITURE: Walnut table, sidechairs

and board. Old white armchairs and cabinets. Wire and glass shelves above cabinets. Chair seats in dark lime leather.

ACCESSORIES: Lime colored china with wide brown stripes; Venetian glassware; unbleached linen. Indirect ceiling light with center stem of wire, and glass balls supporting citron colored globe.

### BED ROOM

WALLS: Gray-blue and silver paper with laurel border.

CEILING: Painted chalk white.

WOODWORK: Painted chalk white.

FLOOR: Covered with rose colored carpet.

WINDOWS: White satin curtains closely pleated, trimmed with fuchsia stars, and with white satin sway lined with fuchsia taffeta. White Venetian blinds.

FURNITURE: Old white and fruitwood dresser and bed. Bed with white satin spread trimmed with fuchsia cording and silver stars. Silver vanity with dark fuchsia upholstered bench. Decorative silver leaf screen. Slipper chair covered with glazed chintz in shades of lime, gray and blue.

ACCESSORIES: Two-candle center ceiling lighting fixture made of white wire and fuchsia colored glass.

## Modern house

(CONTINUED FROM PAGE 51)



THE plan of the first floor in the Modern house, above, shows the arrangement of the furniture suggested by Neiman-Marcus. Compare the letters with those in the text on page 51 and below

ing (D); pair of armchairs in natural, rubbed finish—upholstered in chartreuse leather (E); lacquered, brown, Chinese modern bench, upholstered in brown and chartreuse fabric (F); magazine table of rubbed walnut (G); radio of East India laurel (H).

ACCESSORIES: Standing lamps with round crystal shelf, painted darker gray than walls, with chartreuse metallic shades (I); pair of lamps with tubular chrome base and yellow drum shades (J); chrome lamp with chrome shade (K); yellow leather, Chinese Modern lamp with yellow leather shade (L).

### DINING ROOM

WALLS: Copper, green and gray paper.

CEILING: Gray to match carpet.

FLOOR: Carpet same as in living room.

WINDOWS: Venetian blinds painted copper to match wall paper—copper tapes; simple modern fretwork around window casement painted green to match darker green in paper; no curtains.

FURNITURE: Dining table of white maple with oval top and column pedestals (W); combination buffet and bar is simple chest of same wood as table (T); simple, open

(Continued on page 75)



# SPRING ARRIVES MARCH 18<sup>th</sup> at the International Flower Show

## AMAZING DISCOVERIES

During recent years, plant experts have been busy creating new varieties, to be launched on the up-swing of better times. Now, at this twenty-second annual Flower Show, you'll see more outstanding examples of horticultural progress than you could possibly imagine in advance. . . . *Come prepared to be surprised!*

## IDEAS FOR YOUR GARDEN

Each year places more emphasis on plants in action—as they can be used in actual practice—visualized for you by the hand of genius. *Come prepared to learn—and copy for yourself!*

## EXPERT CONSULTANTS

Experts in every branch of horticulture and landscaping will be there. Men who specialize in the plant families that attract you most—lilies, roses, delphiniums, daffodils, tulips. Rock gardeners and water gardeners. Tree and shrub enthusiasts. . . . *Come prepared to exchange ideas with congenial spirits.*

## FOUR ACRES OF BEAUTY

Come prepared to linger—and return. . . . Here is a spectacle created for your enjoyment by thousands of eager amateurs and skilled professionals—people who realize, as you do, that no painter's brush, no poet's pen in all the world can make anything half as lovely or as restful to the soul as a garden in bloom. *Come prepared to see the gardens of the Old South.*



*International Flower Show, March 18th to March 23rd inclusive*

**GRAND CENTRAL PALACE, NEW YORK CITY**

CONDUCTED BY THE HORTICULTURAL SOCIETY OF NEW YORK AND THE NEW YORK FLORISTS' CLUB, WITH THE COOPERATION OF THE GARDEN CLUB OF AMERICA, THE FEDERATED GARDEN CLUBS OF NEW YORK STATE, THE FEDERATED GARDEN CLUBS OF NEW JERSEY, NEW YORK BOTANICAL GARDEN, BROOKLYN BOTANIC GARDEN, AND AMERICAN INSTITUTE OF LANDSCAPE ARCHITECTS.



# THE GARDEN MART

## SIGNS OF THE TIMES

If we may be granted the repetition of a somewhat outworn phrase, February finds the beginning of the year's active gardening just around the corner. In this case there can be no denial of the truth of the expression, for not even the ups and downs of world recovery can check the progress of the seasons. Already the early sowers are preparing their flats and soils, labels and frames, so that when the time arrives actually to put seed in the ground all will be prepared. In countless homes still more countless catalogs are being pored over absorbedly. Each day the sun rises

a little sooner and sets a trifle later—best proof of all that winter is coming into the home stretch, though still going strong.

## SO WHAT?

There is real opportunity in these signs of the season, and a real lesson to be learned. The opportunity to seek out, while there is ample time, those particular flowers or trees or shrubs whose contribution to the garden's loveliness is greatest, and the lesson that the best gardeners are definitely forehanded. A fine garden cannot be made overnight; it needs time and effort and much pleasant thought.

## BOOKS & PERIODICALS

**THE GARDENERS' CHRONICLE** is a monthly magazine for all who love fine gardens—simple enough for the amateur, sound enough for the professional and practical enough for everyone. It costs only 25¢ a copy or \$2.00 by the year. Send your check or money order to the Gardeners' Chronicle, 522-G Fifth Ave., New York City.

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**UNUSUAL BULBS** for the garden. Oxalis, Tigridia, Chlidanthus, Rain Lily, Unique Catalog, Dept. H., Rex, D. Pearce, Merchantville, N. J.

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## DAHLIAS

**DAHLIAS**, all the best; largest selection anywhere. Most remarkable offers ever made; valuable information in free catalog. Kunzman, New Albany, Ind. **OHIO VALLEY DAHLIAS** like Kentucky pioneers are rugged and vigorous. Roots and plants of modern favorites. Limestone Dahlia Gardens, Maysville, Ky.

## FLOWERING TREES

**JAPANESE ROSEFLOWERING CHERRIES.** Flowering Apples and Colored Magnolias. Send 10¢ for your copy of "Flowering Trees of the Orient". A. E. Wohlert, 921 Montg. Ave., Narberth, Pa.

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**NEW PINK GLADIOLUS—"BETTY CO-ED."** The Glad with "That School Girl Complexion". Most exquisite for vases, baskets and bowls. A dream. Special offers: 40 bulbs, mixed sizes for \$1.00, prepaid. Or, 25 small bulbs (will bloom) for 30¢, prepaid. Stamps or coin. 64-page catalogue free. J. D. Long, Box H19, Boulder, Colorado.

**GLADIOLUS BULBS.** Write for Illustrated Gladiolus Catalog containing complete storing and planting instructions. Wentworth Gardens, 1100 W. Territorial Rd., Battle Creek, Mich.

**GLADIOLUS**, Best Cut Flower, 300 varieties. Write, Arthur P. Olson, Excelsior, Minnesota.

## MISCELLANEOUS

**GORGEOUS CALADIUMS.** Water Lilies, Tropical Plants and Seed. List. Address—Iris, Tampa, Fla.

## ORCHIDS

**ORCHID PLANTS** extra fine for greenhouse. Carolina Orchid Growers, Inc., Southern Pines, N. C.

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**SHUTE'S SPECIAL PEAT MOSS** \$2.50 bale, Bone Meal, Cow, Sheep Manure \$2.50 100 lbs. E. L. Shute & Co., Mt. Airy P. O., Philadelphia, Pa.

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**TREE PEONIES**, 31 finest named varieties, blooming size: Herbaceous Peonies, 150 best varieties. Oberlin Peony Gardens, Sinking Spring, Pa.

## PERENNIALS

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**FOR THE DIFFERENT ROCKERY.** Seeds of rarest alpines, creeping Azalea, dwarf roses, winter-hardy succulents and the like. Write Dept. H. for interesting catalog. Rex, D. Pearce, Merchantville, N. J.

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**ROCK GARDEN** & rare native seeds fresh from the Pac. Northwest, 5¢ and up per pkt. List mailed. John Abercrombie, 821 W. Pender St., Vancouver, Canada.

**UNUSUAL ROCK PLANTS** at unusually moderate prices. Free catalog. Rocknoll Nursery, Foster, Ohio.

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**NEW, WONDERFUL CALIFORNIA INTRODUCTIONS.** 3 Magnificent SWEET PEAS (Early Spencer); ORANGE TRIUMPH—richest deep orange; EILEEN, newest, most superb rose pink; FRAGRANCE, exquisite lavender. Strikingly distinctive coloring and extraordinary size put these splendid new creations among my best 1935 specials,—offerings backed by 33 years' growing experience. They will be the envy of your Garden Club friends. Liberal packet each variety 50¢; all three \$1. postpaid. Free: Introductory packet my new Calif. Giant peony-flowered Asters with each \$1. order. Other exquisite 1935 Calif. creations in SNAPDRAGONS, NASTURTIUMS, CALENDULAS, ZINNIAS, etc., priced less than common varieties. Charles Russell, Seed Specialties, Box 1172, Los Angeles, Calif.

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**AZALEA, HEMLOCK, BOXWOOD**, 2-3 ft. \$10.00 dozen. Act quickly. Nursery, Deep Gap, N. C.

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**GARDEN TOOLS** of exceptional merit. 80-page catalogue free. A. M. Leonard & Son, Piqua, Ohio.

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**30 VARIETIES** hardy transplanted young evergreens, for ornamental and forestry purposes. Rare seed and plant material. Catalogue free. Ransom Nursery, Geneva, Ohio.

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**RARE WISTARIA** Naga Noda, purple flower clusters 3 to 5 ft. long \$5.00. Violaeca Plena, double violet flowers, and Rosa, clear pink flowers \$1.50 & \$3.00. Our plants bloom. Free list. A. E. Wohlert, 921 Montg. Ave., Narberth, Pa.

## An herb garden on Cape Cod's coast

(CONTINUED FROM PAGE 28)

might well house the still room and drying rooms. From the rear of this a tall lattice extends, screening a greenhouse and furnishing support for herb climbers—Hop Vines, Passion Vine, Bryony, Woody Nightshade, Nasturtium and the like. Near the cottage and within the herb garden a Honey Locust provides shelter from the sun for a group of comfortable chairs where one may drop down to rest and make notes.

The first and lowest section of the herb garden contains two wide beds of miscellaneous herbs, and against the far wall is a border where grow such tall things as Chicory, Elecampane, Boneset, Yellow Melilot, and Snakeroot. In this section space is now being prepared to receive the old-fashioned Roses, once so important in medicine, as well as sweetmeats and sweet water. The second section, or terrace, is wide and is set forth in a pattern of little rectangular beds, each containing a single kind of low-growing herb. Above the dividing wall of this section rises a bank of Rosemary. This Rosemary is grown as I have never seen it grown in this country. Some of the bushes are nearly five feet tall and all are in the most splendid state of health and sturdiness. These must strike anyone who has tried to grow this lovely old scented plant as extraordinary. The sun shines full upon them and draws out their resinous fragrance.

Above the Rosemary bank another wall is topped by a small fountain, an angel with a broken wing (perhaps to be healed) pouring water from a dolphin's head into a shallow shell. He is surrounded by a unique collection of sweet-leaved Geraniums. These and the Rosemary are removed when cold weather comes to the more genial climate of the greenhouse. Behind the little fountain, shrubs and evergreens are massed. As you look upward from the lowest section of the herb garden to the fountain the effect is charming.

## UNEXPECTED KINDS

To give any adequate idea of what this herb garden contains a book would need to be written. There are more than two hundred and fifty species and varieties, all labeled with care and accuracy. In the selection of her herbs Mrs. Whitney has been guided by the definition of an herb used by The Herb Society of America: "A plant used for physic, for flavour or for fragrance." This provides a wide latitude, but one has the feeling that everything admitted is fitting and appropriate. Besides the usual run of sweet herbs and common medicinal and culinary plants there are many uncommon kinds and an unusual number of shrubs, trees, climbers and bulbous things which qualify. Among the shrubs may be mentioned Apple, Bayberry, Bearberry, Broom, Buckthorn, Chaste Tree, Currant (black, red, white and flowering), Dyer's Greenwood, Elder, Germander, Gooseberry (white and red), Harthorn, Heather, Holly (American and English), Hydrangea, Juniper (common and Savin), Honey Locust, Lime-tree, Mulberry, Beech Plum, Sweet Fern, Spindle Tree, Washington Thorn.

Some curious species not often seen are Pellitory-of-the-wall (*Parietaria officinalis*), once important medicinally,

but a dingy little plant, kin to the Stinging Nettle and the Hop; Scurvy Grass (*Cochleria officinalis*), a low, long-flowering biennial with a rather unpleasant scent; the showy yellow-flowered Bastard Saffron, an annual, (*Carthamus tinctorius*); Blessed Thistle (*Chicus benedictus*); Dalmation Powder Plant (*Chrysanthemum cinerariifolium*), and many more.

I was especially attracted to the bed of Clove Pinks, a very dark blackish red variety that Mrs. Whitney characterized as "dismal to the eye but pleasant to the nose". This last they certainly were. They were the spiciest my nose ever encountered, and must surely be the kind once made into a conserve to comfort the heart and used for other medicinal purposes, and which was made into wine, sweetmeats and pickles. Langham in his *Garden of Health* enumerates thirty-six uses for them.

All the kinds of Basil have a good and stimulating scent. One in Mrs. Whitney's garden is particularly well endowed with fragrance, and is a most attractive little plant. It is a form of *Ocimum minimum*, a little rounded bush only a few inches high, with reddish leaves and stems and pale flowers. It looked pretty on the wall tops and filled one of the small rectangular beds.

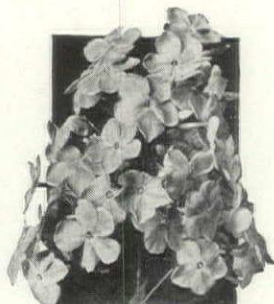
## ORDER FROM CONFUSION

Mrs. Whitney has gone sturdily about the task of disentangling the fragrant confusion caused by the mixed identities of Teucriums, Origanums, Satureias and Calaminthas. She has a wide collection of them and is accepting no name on hearsay or by guess, but is patiently and intelligently sifting and comparing and following up clues in an effort to straighten out the tangle. The true Mints (*Mentha*) and the Thymes are other confused groups that are being subjected to special scrutiny here with a view to correct classification. The largest collection of Thymes that I have seen anywhere is in this garden and a long narrow border is filled with different kinds of Mints. It is interesting to gather leaves from the different kinds and to note that while their scents differ they all appear to have a true Mint basis.

In the garden were two forms of *Chrysanthemum balsamita*, one with the additional name of *tanacetoides*. This is the true old Bible-leaf or Costmary, that is known in rural neighborhoods in New York State as Sweet Mary Ann. The first, Mrs. Whitney calls Camphor Plant; "It has", she said, "mimsy-looking daisy-like blooms and it really does smell brisk and spicy and almost camphory, vastly better than Costmary. The leaves are smaller than those of the latter plant and the whole not so robust." The real Costmary, it appears, has rayless flowers.

One sunny wall face is dedicated to what Mrs. Whitney calls herb weeds. These are plants with herb qualifications that are indigenous to the Woods Hole neighborhood and have been dug up about the place and given sanctuary in the herb garden. To know the one-time or present virtues of the field and roadside plants—those we are accustomed to call weeds—gives them a new interest in our eyes and commands for them a certain respect.





Gorgeous New Pink Phlox  
Columbia—Plant Pat. 118

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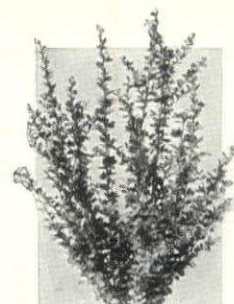
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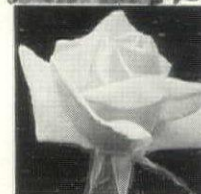
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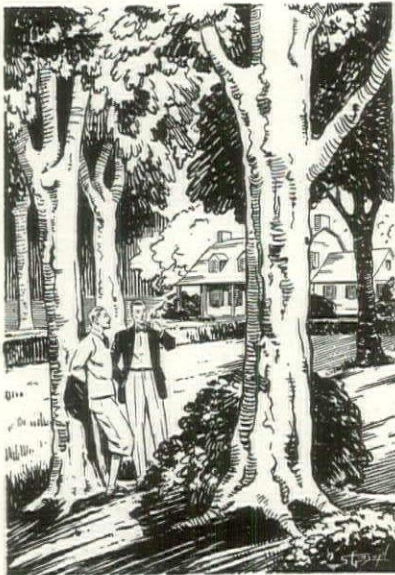
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# BARTLETT

## Hardiness takes the New Hampshire test

(CONTINUED FROM PAGE 33)

the other types of woody character.

It is surprising to read in nursery catalogs and in books on Rose growing, that northern New England is beyond the zone of safety for many Hybrid Teas.

We have grown for years some 250 Hybrid Teas in our garden in the foothills of the White Mountains, and have never had to consider the possible hardiness of a variety in selecting it. The only Hybrid Perpetual in the garden is Frau Karl Druschki, and that only because the Rose world is waiting for some hybridizer to produce a better white in a Hybrid Tea.

For winter protection we follow the orthodox custom of hilling up each plant with six inches of earth and protecting the beds with a covering of spruce boughs. This has been highly successful, and even after last winter the loss was very slight. Besides the old standbys such as Radiance, Lady Ashtown, Lady Alice Stanley, Rapture, Killarney, Chateau de Clos Vougeot, and Betty Uprichard there are many newer varieties such as Souvenir de Mme. Chambard, Diane de Broglie, Ami Quinard and others which appear equally hardy.

There are two beds devoted to the yellow and orange shades, such as Mrs. Pierre S. DuPont, Ville de Paris, Joana Hill, Lady Margaret Stewart, Souvenir de Claudius Pernet, Golden Dawn, and some of the Pedro Dots.

Condesa de Sagastogui deserves special mention as a sturdy, vigorous bush, the flowers having the indescribable color scheme of a September sunset.

With the Climbing Roses, those false mild winters led us to drop our guard. For years we have been growing climbers on the stone walls of the Rose garden with no protection to the canes. Christine Wright, Mary Wallace, Silver Moon, Dr. Van Fleet, Paul's Scarlet Climber and even Aviateur Bleriot; always they flourished and yielded their full measure.

### CLIMBING ROSE RESULTS

Last spring the only Climbing Roses which had flowers above the snowline were Dr. Van Fleet and its everblooming counterpart, New Dawn. There was some bloom near the ground on Paul's Scarlet Climber, Mary Wallace, Zephirine Drouhin and Christine Wright, but the tops had been killed back to within three feet of the ground. Two plants of Mme. Gregoire Staechelin (Spanish beauty) appeared dead in the spring, but they both came from the bottom and made ten foot canes before the end of July—all, of course, quite blind. Young plants of Mrs. Arthur Curtiss James were set out last October and are flourishing this summer though they are too young to bloom.

Last fall we buried the canes of every Climbing Rose with the exception of Dr. Van Fleet and New Dawn which have proved they need no coddling.

In other vines the famous winter exposed unexpected weaknesses. *Actinidia arguta*, tough old vines with the apparent hardiness of White Pines, failed to leaf out in the spring, and it was not until well on in June that they presented a respectable appearance, and that only after severe pruning of dead wood. *Wisteria sinensis* were equally set back

and appeared dead nearly to the ground. But they slowly came to life and by July 15 were in full leaf, even to the ends of the branches.

On the other hand, the Climbing Hydrangeas showed no damage nor did *Celastrus scandens* (Bittersweet) or the delicate looking *Akebia quinata*.

The evergreen leaves of *Euonymus radicans vegetus* were curled up and injured but new leaves soon took their places and no damage was done. It is the best evergreen vine for regions where English Ivy is impossible to grow. The large-flowering Clematis, Jackman, Henry, Ramona, etc., all die to the ground annually in our climate and they suffered no harm last winter. *Clematis paniculata* benefits by being killed back as it then gives more bloom in the autumn. However, out of several vines, we lost two of this type.

We have a Honeysuckle (I believe it to be *Lonicera sullivanti*) which stands our severest cold without protection. The more familiar *Lonicera haliana* is far less hardy and should be avoided in Northern New England unless placed in particularly sheltered positions.

### HAIL TO THE YEW

I cannot close without a word of praise for the Yew which I believe to be the most valuable evergreen for northern gardens. Boxwood is of course denied to us.

Though the Yew can never assume the contours of a cumulus cloud and lacks the aromatic odor of Boxwood, its dark, compact foliage has a distinct charm and it can be clipped to almost any desired shape.

*Taxus cuspidata* and its forms and *Taxus media hicksi* are entirely hardy in our section of New England without protection. A Hicks' Yew six feet tall stood last winter in an exposed position in the rock garden without discoloration, while nearby, with the same exposure, native upright Junipers transplanted from the wild were badly burned on the south side by the winter sun and winds.

There is one concession we may allow in the case of *Taxus* vs. *Buxus* for the North. In the Rose garden we have, at the corners of the beds, several round clipped specimens of Korean Box. These have never received any protection and need none. This variety can also be grown in a line as dwarf edging, and, although it is odorless, it makes an excellent substitute in the North for the Boxwood borders of southern gardens.

It is impossible to predict what may happen if we should be afflicted with another winter of extreme and prolonged cold, this time without a covering of snow. To quote Patrick Henry "I have but one lamp by which my feet are guided and that is the lamp of experience." It is reasonable to assume, however, that if we permit the plants of unquestioned hardiness like the Lilac, Philadelphus, and Yew to shift for themselves, and keep the winter sun from the more delicate shrubs and vines with a protection of evergreen boughs, we in the North may continue to enjoy a wide range of flora even though they be not boreal in origin.



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**Sutton's Seeds**  
ENGLAND'S BEST



## Modern house

(CONTINUED FROM PAGE 70)

back chairs with seats upholstered in diagonal serge dyed to match darker green in wallpaper (R).

ACCESSORIES: Frosted glass lighting fixture with copper banding, in center of ceiling.

### STUDY

WALLS, CEILING, CARPET AND WOODWORK: same as living room.

FURNITURE: Modern. Against one long wall is a daybed upholstered in gray herringbone frieze (A), flanked by built-in end tables in light walnut (B); small lounge chair upholstered in rayon and chenille, horizontal striped fabric carried out in tobacco brown, gray and yellow (C); built-in, L-shaped corner desk of hawwood (D); modern desk chair in simple design, upholstered in yellow diagonal wool (E).

WINDOWS: Simple draw curtains to bottom of sill in gray, checked, novelty fabric.

ACCESSORIES: In yellow, brown, chartreuse and terra cotta. Lamps of yellow pottery and bronze.

### DOWNSTAIRS GUEST ROOM

WALLS, CEILING, WOODWORK AND CARPET: White.

FURNITURE: Double bed built to floor, painted white, with aquamarine cotton spread quilted in white (A); chest of drawers painted white (B); dressing table painted white, with glass top—stool cushion matching bedspread (C); small slipper chair upholstered in bedspread material (D).

WINDOWS: Simple, straight curtains to sill, of white ninon, over white Venetian blinds.

ACCESSORIES: Pictures in aquamarine, vermilion and white. Silver lustre and crystal lamps with white clair de lune shades.

### GUEST BATH

WALLS: Aquamarine with white wall paper swags.

CEILING: Aquamarine.

WOODWORK: White.

WINDOW: White wire valance with same ninon curtains as bedroom. White Venetian blinds.

FLOOR: White with aquamarine chenille rug.

## Georgian house

(CONTINUED FROM PAGE 50)

### DINING ROOM

WALLS: Silver, tea-box paper with a design of clumps of bamboo in white—the whole covered with gray tempera.

FLOOR: Bottle green carpet.

WINDOWS: Lacquer red silk curtains, with white wooden fringe and a festooned valance of white silk in the Adam manner.

FURNITURE: Any Georgian design, or Chinese-Modern.

### MASTER BEDROOM

WALLS: White, Early American type paper with pastel-colored bouquets.

CEILING: Pale blue taken from paper design.

WOODWORK: Including mantel and doors—all painted darker shade of wall paper blue.

FLOOR: Covered in all-over carpet of deep pink taken from wall pattern, with some small hooked rugs in harmonious colors.

WINDOWS: Tailored curtains of blue taffeta matching woodwork. Mirror tie-backs and blue cornice.

FURNITURE: Mahogany or painted light green; chair upholstered in pale yellow; bedspreads white candlewick.

### GUEST ROOM

WALLS: Typical Colonial paper in beige and green.

FLOOR: Carpet in medium dark brown or taupe with mauve cast.

WINDOWS: Tobacco brown chintz curtains with knife-pleated ruffles in ivory. Antique gilt cornices.

FURNITURE: Traditional 18th Century.

## Cotswold house

(CONTINUED FROM PAGE 51)

upholstered in brown and white, bamboo stripe homespun; two low, easy chairs upholstered in egg-plant corduroy; long walnut table; Chinese Chippendale secretary; two fretted back, walnut sidechairs with seats of white ostrich hide.

ACCESSORIES: Modern lighting fixtures in amber colored monel metal. Table lamps in white with white shades. Old Chinese prints in browns, white and blues. Blue figurines.

### DINING ROOM

WALLS: Covered with modern, gray and lemon yellow paper. Cornice to graduate upward from slate gray to lemon yellow.

CEILING: Pale lemon yellow.

WOODWORK: Same shade of gray as base of wall paper.

FLOOR: Painted slate-gray, waxed, and covered with gray rug cut to shape

of room, with four-inch border of oyster white.

WINDOWS: Gray, yellow and oyster-white, striped corduroy curtains hung in cartridge pleats at top.

FURNITURE: Modern. One large cabinet in black and gray woods with unframed mirror above; long, narrow, dining table with black top; six chairs of dark wood with white leather seats; two chairs with lemon yellow seats.

ACCESSORIES: Monel lighting fixtures.

### MASTER BEDROOM

WALLS: Painted powdery old-white.

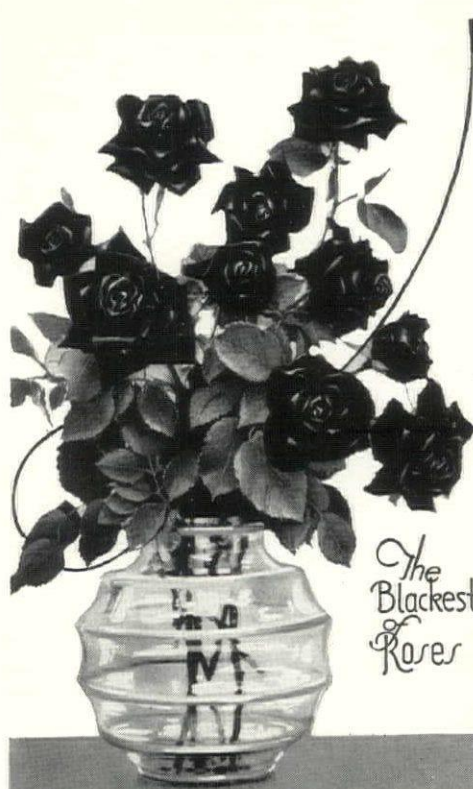
CEILING: Bois de Rose with beige glaze.

WOODWORK: White with heavy glaze.

FLOORS: Carpeted solid to wall in same Bois de Rose as ceiling.

WINDOWS: Curtains of rose, glazed

(Continued on page 79)



# Nigrette

## STARTLINGLY DIFFERENT—

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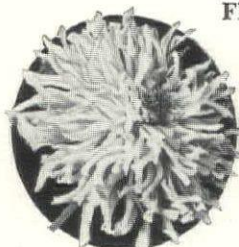
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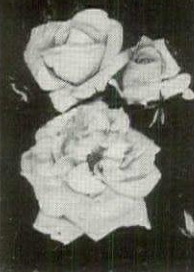
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Plant Pat. 114

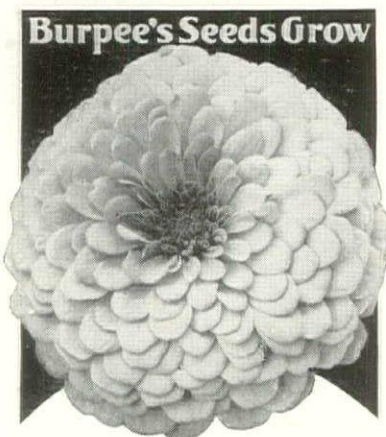
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## Horsechestnuts for lawn and garden

(CONTINUED FROM PAGE 45)

form the bole is usually only three to six feet from the ground at which point it breaks into a round, compact head composed of many branches extending in all directions. A beautiful specimen of this tree well over twenty feet tall is to be found in the arboretum at Highland Park in Rochester, New York. As a specimen tree for the medium sized lawn this form is particularly desirable as it has a good density of habit without an over-characterization of formality.

A third form, *laciniata*, with cut leaves, is also a handsome tree and may well be employed on the lawn or in the garden. Several other varieties which enjoy little distribution include *luteo-variegata* and *albo-variegata* whose foliage is blotched yellow and white respectively. Finally there is *pyramidalis* of upright habit and *pendula* with drooping branches.

### A JAPANESE SPECIES

The Japanese Horsechestnut comes next to mind. Known as *Aesculus turbinata*, its habit of growth and foliage is quite similar to the common Horsechestnut and differs mainly in the lighter green coloring on the underside of the leaves. The flowers, while similar to the common species, are more impressive. The clusters are from six to ten inches long and appear in upright fashion at the ends of the branches. The individual flowers are yellowish white with a conspicuous red spot on one of the petals. Viewed from afar, the flowers of this tree are less noticeable than those of the more common *A. hippocastanum*. This is because of the fewer number of individual flowers in the cluster. When we examine it more closely, we find that quality makes up for the lack of quantity in the delicate coloring of the petals. The Japanese Horsechestnut will always remain as a favorite. While it averages only thirty to forty feet in this country, its pyramidal outline and generally rounded head have a dignity which carries out all the essentials of a specimen tree.

Perhaps the commonest among the color forms is *A. carnea*, a hybrid between *A. hippocastanum* and *A. pavia*. It has been known for a century and longer, but we have no record of its origin except that it came from Germany. It is called the Red Horsechestnut and is most commonly cultivated on the continent where its ornamental characters have long been appreciated; it is the largest of the colored flowering forms. The foliage is quite similar to the preceding member of the group but its habit of growth is more spreading. In the various intermediates the flowers vary from flesh color to red and are best identified by their glandular petals. Seedlings of this hybrid generally produce plants with whitish flowers but there is in existence a sufficient number of specimens with red flowers to make that type the most common. A notable variety, and one often planted, is *brioti*, which has beautiful bright scarlet flowers. A second form, *plantierensis*, often having seven leaflets and with pink or pale pink flowers, is also sometimes seen.

In the *Hippocastanum* group, *A.*

*wilsoni*, a comparatively recent introduction from China with long spikes of white flowers, and *A. chinensis*, a close relative of the former, are seldom seen and are of doubtful hardiness in the northern states. *A. californica*, the California Buckeye, and *A. indica*, neither of which is hardy in the middle Atlantic states, complete the series having sticky winter buds as their principal means of determination.

The state tree of Ohio serves as a striking example of the smooth budded or *Pavia* group. *Aesculus glabra* is its botanical name—derived from the characteristic smoothness of its leaves. It is commonly known as the Ohio Buckeye. The flowers cannot be considered as important in comparison with the many other representatives as they are usually small in size and of a greenish yellow color that does not add to their conspicuousness in the landscape. Despite its lack of floral qualities, the form of this tree makes it a worthy ornamental plant and its generally broad spreading habit combined with its fine, lustrous green foliage provides a valuable shade tree. Since it seldom attains a height of more than thirty-five feet, the space problem need hardly be of concern to the planter. At least four botanical variations of this native species have been described: *pallida*, with pubescent or hairy foliage; *leucodermis*, with pale colored bark; *monticola*, which often has more than five leaflets; and *sargentii*, a shrubby form.

Like the preceding species, all of the remaining members of the genus are indigenous to this country. The Sweet Buckeye, *A. octandra*, is the largest and has yellow flowers. Its beautiful ornamental form, *virginica*, bears red blossoms with an occasional plant showing pink or yellow colored inflorescences. With the exception of *A. hippocastanum* this species is the most commonly cultivated member of the group in Europe.

### FROM NORTH CAROLINA

*Aesculus neglecta*, from North Carolina, while not outstanding as a tree form, contributes, in its several varieties, some of the most ornamental shrubby forms. As a tree it is best known by its asymmetrical yellow flowers, the petals of which are distinctly marked with red veining near the base. A closely related tree is *A. woerlitzensis* whose origin is unknown and upon which there is some speculation as to whether it is a distinct species or a hybrid. It is generally seen as a small tree about twenty-five feet tall covered, during the latter part of May, with a bountiful display of red flowers. A horticultural form known as *elkwaneri*, which originated in the nurseries of the old firm of that name, has much darker flowers than the type.

A second definite hybrid, the result of crossing *A. octandra* with the Red Buckeye, is known as *Aesculus hybrida*, or the Hybrid Buckeye. This also has red or yellow flowers. Like several of the preceding species, it is not well known as a large tree in cultivation and may well be adapted to plantings where the element of space

(Continued on page 77)

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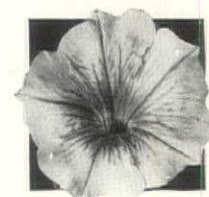
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## Horsechestnuts for lawn and garden

(CONTINUED FROM PAGE 76)

must be considered. Seedlings of this cross have produced many fine flowering forms and it may be said that the Hybrid Buckeye is the general type representing many closely related hybrids of the genus. Among these perhaps the most important is *A. mutabilis harbisoni* which is the last to foliate in spring; it has bright red flowers. There are also *A. bushii* and *A. mississippiensis*, both of which are hybrids of *A. glabra*, the Ohio Buckeye. Chief among the qualifications of these two crosses is their comparatively small size which permits their use in limited areas.

*A. pavia*, the Red Buckeye, hails from Virginia and southward. It grows at Rochester but is considered too tender for New England. In cultivation it is most often seen as an arborescent shrub having the character of a tree but only shrubby in size. There is no species more colorful in flower and where it will survive it makes excellent material for a spacious group planting.

### LOOKING FORWARD

If we but knew more about the shrubby group of Horsechestnut (or, if you prefer, the Buckeye) I am sure that we would see a greater number of these forms in our gardens. Small trees and shrubs of red and yellow color are not predominant among our ornamental plant materials, and their development is more a problem for the nurseryman than for the plant breeder. They are in existence and we may have them. All that is needed is a desire for their presence, which will in turn create a demand for their being grown.

If we look upon the smaller growing members of this genus from the viewpoint of color, it is best that we start with the shades we already know. Hence we may take *A. arguta* as our first choice. This species, a native of Texas and hardy throughout most of the country, is closely related to the Ohio Buckeye. It is distinctly shrubby in form and seldom attains a height of more than ten feet. The flowers are yellowish and it is the only species to have seven to nine leaflets and these a lustrous dark green. Unlike so many of our shrubs it does not show a scrawny base with a well foliated top, but instead is bushy throughout and spreads its branches from base to apex to form a mass of foliage over the entire bush.

Whenever one speaks of the Wisteria as a shrub, two forms of the Horsechestnut suggest themselves as companion plants: *A. neglecta tomentosa*, known also as *A. michauxii*, and *A. discolor mollis* or, as it is more commonly recognized, *A. austrina*. Both are shrub forms with red flowers. The first is most excellent for use where there is insufficient room for a tree. Its habit of growth is arboreal, having a main stem with spreading top, but seldom does it exceed four or at the most five feet in height. The flowers are bright red and appear in sufficient

number to produce a mass of beauty. It is the specimen shrub par excellence, since it has an irregularity of habit sufficient to make it stand out among the ordinary run of such plants. Although it is a native of this country and was found first in South Carolina, it has just a suggestion of the dwarfed plants of the Japanese and hence may be used to good advantage in the Oriental garden.

*A. discolor mollis* is quite similar in flower to the preceding form and, while it is described as being identical in color, my own observations show it to be a slightly darker and duller red. In some instances it may attain tree size, but only rarely so, and then only in the southern states. For our purposes, we may consider it as a shrub which will reach a height of not more than twelve feet. In cultivation it assumes a bushy habit and will always be found with three or more stems. It grows as a lofty shrub and if planted in mass will soon make an effective screen. Unlike most of the group, it does not mind being crowded and will produce an abundance of flowers with only its top open to the sun. The variety *Koehnkei*, of smaller size with flowers ranging from red to yellow, is also known, as is *flavescens*. The latter differs from *mollis* only in its yellow flowers.

### AN OUTSTANDING SPECIES

If one were to give a list of the twelve most beautiful shrubs possible of cultivation in this country, I am sure that *Aesculus parviflora* would rank among the chosen few. It blossoms when all of the other species have passed. As with most ornamentals, the flowering time of the Horsechestnut is during late May and early June. *A. parviflora* is the only exception; its show of beauty is withheld until the middle of July, at which time most woody plants show neither flower nor fruit. A native of the Carolinas and southward, this species is known in the wild as a thick plant. It seems to grow best in clumps where it produces a relatively spontaneous growth often fourteen feet high. A dense mass of foliage encloses all of the clump and during the second half of July, and sometimes into August, it is a beautiful sight to see its long, creamy white spikes rising from the tops of the plants. These spikes or panicles are the longest of any *Aesculus* that I have ever seen. They average at least twelve inches in length, with an occasional cluster measuring fifteen inches. Since it is a thick shrub, it is much better adapted to mass plantings than to specimen arrangement. I have yet to see it suffer from being too closely planted and if there is a slope upon which one may look from above, there will be certainly found nothing more beautiful during mid-summer than the flowers rising from the tops of this shrub.

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## The four houses go on tour

(SEE PAGES 50 & 51)

THE four miniature house models, which were published in our January issue and for which four stores suggest color schemes in this issue, are going on tour. Each of these stores will display the house they have decorated. Then the Georgian house goes East, the Modern house South, the Regency to the Middle West and the Cotswold to the Far West. Department stores in leading cities will show one each of the models during the coming months.

Together with the models of houses, these stores will show a collection of drapery and curtain fabrics which House & Garden's Editors have selected as appropriate for Spring rooms. The fabric selections include:

For the living room: Draperies of a new off-white swag damask, made of DuPont Rayon from Marshall Field, Wholesale. Glass curtains of pure silk casement gauze from the Sea Island Mills are suggested.

For the dining room: Draperies of lacquer red diagonal striped damask from Orinoka Mills. Glass curtains of white Crown Ninon.

For a woman's room: Draperies of Antoinette blue Celanese Taffeta, over glass curtains of white Celanese ninon faconne, self-printed with a Japanese stencil design.

For a man's room: Chocolate brown

mohair serge draperies from L. C. Chase Co. Glass curtains of Quaker Nucord, a novel white cotton string weave.

For a child's room: Blue hand-printed Waverly chintz in a sprightly yachting pattern. Curtains of Kaycraft Sanforized-shrunk anti-crease white voile.

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## The novelty parade goes on

By Helen Van Pelt Wilson

THE distinguished procession of novelties which marched in review in the January issue of House & Garden is this month continued. Like the annuals and perennials which led off the parade, these new plants are so arresting in form and color that gardeners will find here again many reasons to revise further their planting lists for 1935.

The trend toward small, floriferous, dwarf Dahlias is welcomed by those who plant on a restricted scale. They will be full of praise for the miniature mignon types which often open at one time sixty-five blossoms on a single plant. Available this spring in separate shades, these may now be used where careful color schemes prevail. The new crop of giant types like Elizabeth Potter, Frank Serpa and Grand Soleil d'Or will appeal to gardeners who plant with an eye to the exhibitor's tables.

With the establishment of thrips control the finest of the summer-flowering bulbs—the Gladiolus—is experiencing a renaissance of favor. Perhaps the outstanding novelty among so many fine introductions is the gorgeous clear yellow, Golden Goddess, striking for size and extension of bloom as well as purity of hue. It has been awarded the first California Spring Garden Show Novelty Gold Medal.

Roses continue to be overwhelmingly lovely although eminent rosarians today strive for qualities of disease, pest and cold resistance in the plant as much as beauty of the flower. The first member of a new race of vigorous

climbers bred for endurance to cold from the Setigera strain appears this spring in Doubloons, while Easlea's Golden Rambler, somewhat disseminated last year, is still exceedingly good news. There are also many fine Hybrid Teas like Glowing Sunset, whose debut was anticipated in these pages in December, 1933. *Rosa rouletti*, the miniature Rose, will make a delightful border for the nothing-but-Roses garden.

Two new hedge plants which stand far-below-zero temperatures will be popular shrubs among those whose California Privet fell, never to rise again, in the winter of '34.

### ROSES

**ALEZANE.** H. T. Urn-shaped buds of reddish-brown opening to cupped sorrel blossoms. Matures to rich apricot with reverse yellow veined sorrel. Petals unaffected by hot or wet weather. Spring and fall only. Pahissa, 1934. Jackson & Perkins Co. Bay State Nurseries.

**AMI F. MAYERY.** H. T. Pointed, vermilion-red buds and semi-double, slightly fragrant, poppy-red flowers with a yellow undertone. Mme. Denoyel, 1934. Jackson & Perkins Co. Bay State Nurseries.

**ANGELS MATEU.** H. T. Orange-rose, very double blossoms with an iridescent sheen and the fragrance of blackberries. P. Dot, 1934. Conard-Pyle Co.

**CARMELITA.** H. T. Fragrant, vivid red

with 42 petals, production equal to Senior but brighter in color. Does not wilt down in a warm room. Winner of Gold Medal of American Rose Society and of S. A. F. Patent #91. Frank Spanbauer. Earl May Co.

**CRIMSON GLORY.** H. T. Urn-shaped buds open to blossoms of ox-blood red mellowed by a soft velvety nap. Vigorous and free-flowering. Silver Medal International Flower Show, New York. Henry A. Dreer, Inc.

**DAINTY BESS.** H. T. Single, delicate pink blossoms with crimson stamens. Each branch carries five to seven. Known as the "Pink Dogwood Rose." Stumpp & Walter.

**DOUBLOONS.** First Setigera Hybrid. Ovoid saffron-yellow buds and clusters of fragrant golden blooms in two crops, six weeks apart, if first blooms left uncut. Unusually cold resistant. M. H. Horvath, 1934. Jackson & Perkins Co. Bay State Nurseries.

**EASLEA'S GOLDEN RAMBLER.** Climbing Rose. Crimson-splashed, yellow flowers 4" across with 30 to 40 petals each. In England, Gold Medal July 1, 1932, the Award of Merit of Royal Horticultural Society 1932, Cory Gold Cup at Show of National Rose Society. Totty's.

**FEU PERNET-DUCHER.** H. T. Fragrant yellow with autumn blossoms more deeply golden than those of spring. Buds creamy-orange opening to fully double blossoms. Profuse in August. C. Mallerin, 1934. Conard-Pyle Co.

(Continued on page 80)



## Almost no meat

(CONTINUED FROM PAGE 53)

butter until almost dry. Brown lightly 2 sliced white onions in 2 tablespoons of butter, then fish out the onions and throw them away. Sprinkle the chicken with 1 heaping teaspoon of flour and put it into the butter. Add the mushrooms. Cook gently a minute or two without browning and add 1 cup of hot cream. Salt and pepper to taste. Cook a minute or two longer.

In the meantime, make about 12 small, thin, French pancakes. The batter should be prepared two hours before cooking. Sift 2 cups of flour with  $\frac{1}{2}$  teaspoon of salt and 1 teaspoon of sugar. Make a hole in the center and break into it 3 eggs. Add  $\frac{3}{4}$  of a cup of milk and stir with a spoon until smooth, then add gradually 2 more cups of milk and 1 tablespoon of cognac.

Take a small, light-weight, frying pan. Heat well, then sprinkle liberally with salt. Scour with tissue paper and wipe clean with a towel. This will keep the crêpe from sticking. Put a little lump of butter into a hot pan, pour a small quantity of the batter in at once and tilt the pan so as to barely cover the bottom. When the crêpe is a delicate brown, flop it over and brown the other side. When you have made enough, spread the hash on thin, roll them up and place in a buttered glass cooking dish. Cover with a cream sauce. Sprinkle with Parmesan cheese and bake until brown.

**PURÉE OF GREEN PEAS IN HAM CORNUCOPIAS.** Make a stiff purée by boiling 4 lbs. of green peas in salted boiling water with a tiny pinch of soda until quite tender. Mash them through a fine sieve. Add a lump of butter, some salt and pepper and hot cream, and beat until smooth and of the consistency of mashed potatoes. Make 6 cornucopias out of 6 slices of cold, boiled ham and secure them with toothpicks. Fill with the mashed peas. Place in a buttered

glass cooking dish, pouring a little melted butter over them. Put the dish in a hot oven, and when heated through set under a hot blaze for a minute or two to brown the ham. Remove toothpicks and serve at once.

**STUFFED BERMUDA ONIONS.** Boil 6 Bermuda onions in their skins for one hour. Drain, peel and cut out their centers. Chop fine  $\frac{1}{4}$  lb. of boiled ham, tongue, or chicken, or a little of each, mixed. Grate some bread, about a cupful. Soak for twenty minutes in a cup of milk. Squeeze dry, mix with meat, add the onion which was removed from the centers, salt and pepper to taste and fill the onions. Stick 2 cloves in each. Dab a lump of butter on each one. Put them in a buttered dish and sprinkle with bread crumbs. Pour 1 cup of cream in the dish and bake slowly for an hour.

**BAKED POTATOES STUFFED WITH BEEF.** To serve four. First make the tomato sauce, substituting, however,  $\frac{1}{2}$  cup of vinegar for the white wine. Reduce the sauce until only 1 cupful is left. Now bake 4 large potatoes carefully, and in the meantime prepare a cup of finely chopped or ground roast beef. Brown lightly 1 little white onion in a tablespoon of butter, remove the onion, add the meat, 1 teaspoon of chopped parsley and a little beef stock or water. Bring to a boil, stirring all the while, then put on back of stove and simmer gently for a few minutes. When the potatoes are cooked, slice a piece off each. Scoop out the potatoes, mash well with a fork with a large lump of butter, add the meat and stuff the potato shells. Pour as much tomato sauce over each one as it will absorb. Put a lump of butter on each, cover with the piece you sliced off, set in oven to cook for about ten minutes, place on folded napkin and serve at once.

## Cotswold house

(CONTINUED FROM PAGE 75)

chintz with design of old-white swags and small bunches of apple blossoms with brown leaves. French-pleated tops; white tie-backs.

**FURNITURE:** Modern Victorian. Two-piece chaise longue in beige corduroy; two large, old-white beds—a large, upholstered oval of white

sateen quilted in rose on each head-board; bedspreads of same quilting; white drapes dressing table and large chest of drawers like old-fashioned bureau painted old-white; large barrel chair in turquoise blue homespun with fringe trim.

**ACCESSORIES:** Including lamps, in blue.

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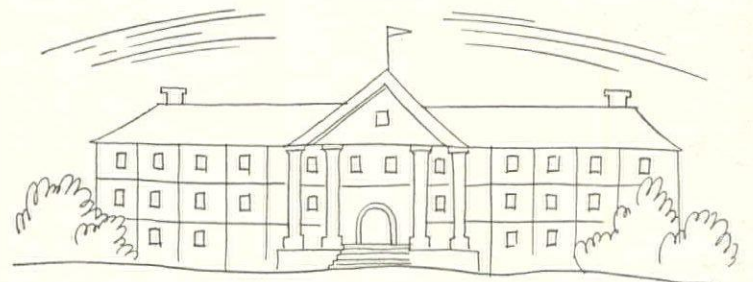
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## The novelty parade goes on

(CONTINUED FROM PAGE 78)



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H.G. 2-35

**FLUFFY RUFFLES.** Clusters of six to ten silvery-pink flowers on long stems. Continuous display all summer, lasting on bush and in bouquet. Howard & Smith, 1935. Henry A. Dreer.

**GLOWING SUNSET.** H. T. Long, pointed buds open to fragrant, fully double, orange-yellow flowers with rose-pink shadings. Inner petals lengthened and twisted in the manner of a choice Cactus Dahlia. Wilhelm Breder. Kordes, 1934. Henry A. Dreer.

**LITTLE BEAUTY.** The "bloom a day Rose" with cerise-pink flowers passing to soft deep pink in maturity. "Herald of a new race of everblooming roses." Fine for bedding. Howard & Smith, 1934. Stumpp & Walter. Henry A. Dreer.

**MME. COCHET-COCHET.** H. T. Coppery-pink buds opening to 4½" yellow, golden-stained blossoms which fade pink. 30 to 40 petals. Free blooming with lovely fragrance. Bagatelle Gold Medal, 1932. Conard-Pyle Co.

**MME. JOSEPH PERRAUD.** Nasturtium orange buds opening to lustrous fragrant blooms of buff shaded to shell-pink. At Lyon, France, voted "The Most Beautiful Rose in France" in 1934. Bagatelle Gold Medal, 1934. Gaujard, 1934. Henry A. Dreer.

**NIGRETTE.** H. T. (shown also in January House & Garden) Old-rose scented, dark maroon blossoms almost black in the bud. Acclaimed "The Black Rose of Sangerhausen." Darker after cool autumn nights. Max Krause, 1934. Stumpp & Walter. Henry A. Dreer. Conard-Pyle Co.

**PERMANENT WAVE.** Poly. H. Large, clustered blooms of rosy pink, fluted petals with cerise edges. Plant Patent #107. M. Leenders, 1933. Jackson & Perkins Co. Interstate Nurseries.

**PRINCESS VAN ORANGE.** Cl. Sport of Gloria Mundi with masses of blazing red flowers in polyantha-like clusters. Plant Patent #106. Jackson & Perkins Co. Breck's.

**ROCHESTER.** H. T. Carmine-marked, golden yellow buds of the Roberts type with more blush in the open flower. Hardiness from Echo parentage. In constant bloom. J. H. Nicolas, 1934. Jackson & Perkins Co. Hart & Vick.

**ROUGE-MALLERIN.** H. T. Brilliant scarlet which does not blue with age. 40 to 45 petals with deep velvet pile and Damask Rose perfume. Free-flowering in midsummer. C. Mallerin, 1934. Conard-Pyle Co.

**SENORA GARI.** H. T. Orange buds opening to 4" buff apricot blossoms, changing colors in various ways. 30 petals and a rich fruity fragrance. Low growing. P. Dot, 1934. Conard-Pyle Co.

**SOEUR THERESE.** H. T. Chrome yellow, carmine-marked buds with open flowers of Daffodil yellow. Sweetbriar fragrance. Cross of Hybrid Perpetual General Jacqueminot and a Pernetiana seedling. Puts up 3' upright canes "which are topped by a lighted candelabra of 5 or more burning yellow blooms." F. Gillot, 1931. Conard-Pyle Co.

**VIVID MASON.** Unusually vivid blossoms of a golden tone overlaid by rich oriental red. Tall bushes. Plant

patent #52. Economy Nursery Co. Lovett's Nursery.

**WARRAWEE.** Light pink blossoms similar to Mme. Butterfly but twice as large with a clove pink fragrance. Distinguished for strength and health. Mrs. H. C. Fitzhardinge, of New South Wales. Conard-Pyle Co.

### SHRUBS

**BERBERIS MENTORI.** Deep luscious green foliage turning to copper and bronze in January and remaining until replaced by fresh leaves in spring. Fast growing and hardy, withstanding 30 degrees below zero. Wayside Gardens Co.

**BERBERIS THUNBERGI PLURIFLORA ERECTA.** Tru hedge Columnberry of upright pyramidal form resembling Boxwood. Glossy deep-green leaves with autumn color and berries superior to *B. thunbergi*. Immune to drought, rust and cold, enduring 26 degrees below zero. M. H. Horvath, The Cole Nursery Co.

**CARYOPTERIS MASTACANTHUS SUPERBUS.** The Blue Spirea available as seeds or plants in three separate colors—pink, blue, or white. September and early October. 2'-3'. Henry A. Dreer.

### VINES

**LONICERA TELLMANNIANA.** The New Honeysuckle, Golden Giant, with rich golden-yellow, long-tubed flowers on sturdy vines. Foliage light green above and whitish green below. Blossoms heavily in spring and intermittently through the summer. Henry A. Dreer.

### DAHLIAS

**AMALIE TRUI.** Free-flowering, buff, Formal Decorative with featherings of carmine. Dwarf. 10". Henry A. Dreer.

**BUCKEYE QUEEN.** Lavender, Formal Decorative of great substance and color fastness. Measures 6"-12" across and 5"-7" deep with many equally fine flowers on lateral branches after the crown bud is removed. Golden Rule Dahlia Farm.

**DOBBIE'S ORCHID-FLOWERING.** Mixed Bedding Dahlias with twisted and curled petals in many different colors. Vaughan's Seed Store.

**ELIZABETH POTTER.** Massive amaranth pink blossoms with tight centered petals of picric-yellow. Averages 8"-12" across and 4"-6" deep. Stumpp & Walter.

**FRANK SERPA.** Perfectly formed, light, orchid-pink flowers of large size and depth. Winner 1934 award for best new flower at show of California Dahlia Society in San Francisco. Frank Pelicano and Carl Salbach.

**FRANZ BERGER.** Large, double, Recurved or Straight Cactus type with narrow, twisted scarlet petals, rose on the reverse. 8"-10" across. Henry A. Dreer.

**GRAND SOLEIL D'OR.** Deep, Semi-cactus of primuline yellow with a faint carmine suffusion in the older petals. 10"-12" in diameter. Wiry stems. Henry A. Dreer.

(Continued in March issue)



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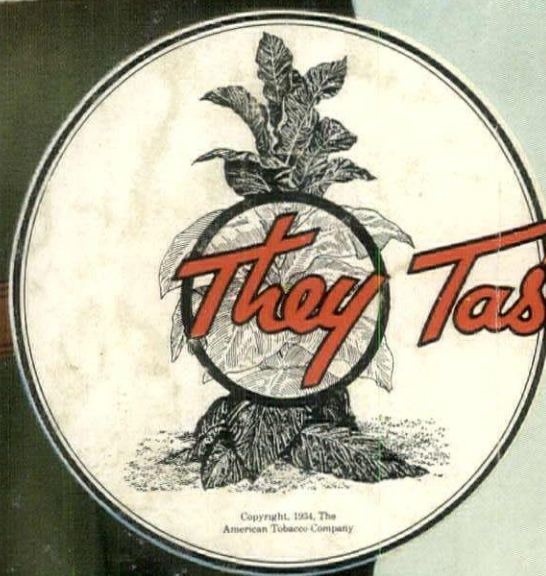
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Mar 20 '35  
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